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DESCRIPTIVE NOTICE
OF
THE DRAWINGS & PUBLICATIONS
OF THE
ARUNDEL SOCIETY



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DESCRIPTIVE NOTICE

OF THE

Publications of the Arundel Society.



THE ECSTASY OF ST. CATHARINE.

A FRESCO BY BAZZI AT SIENA.

(See page 92.)

Published under the sanction of the Council of the Arundel Society.

DESCRIPTIVE NOTICE

OF THE

DRAWINGS AND PUBLICATIONS

OF

The Arundel Society,

ARRANGED IN THE ORDER OF THEIR ISSUE.

BY FREDERIC W. MAYNARD.

SECRETARY TO THE ARUNDEL SOCIETY.

“The study of nature, corrected by the ideal of the antique, and animated by the spirit of Christianity, personal and social, can alone lead to excellence in art; each of the three elements of human nature—matter, mind, and spirit—being thus brought into union and co-operation in the service of God, in due relative harmony and subordination.”—LORD LINDSAY'S *History of Christian Art*, vol. ii. p. 101.

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1869.



PREFACE.

THE writer of the present Notice presents it to the Members of the Arundel Society in the hope that it may be acceptable as rendering the series of publications produced by the Society, and its collection of drawings, useful to those who have not devoted much time to the examination of published books on Early Art.

The design of this work is to give a full and complete catalogue, with descriptions, of the publications, arranged in the order of their issue, as well as notices of the Society's collection of drawings, and biographical memoirs of the artists whose works have been illustrated; combining information in a condensed form which could only be otherwise obtained by reference to various books either not readily accessible or troublesome to refer to.

The work is published under the sanction and with the approval of the Council; but the author alone is responsible for the facts and opinions stated in it. For the particulars

relating to the publications of the first seven years the writer is indebted for some of his material to a "Description" which was published in 1855, explaining an Exhibition of the Society's Works which took place during that year in the Crystal Palace at Sydenham. The remaining portion has been collected from the best sources attainable, and is also the result of a careful study of those works which are necessarily daily before the eyes of the writer in the performance of his duties.

F. W. M.

March, 1869.



The Arundel Society;*

OR,

SOCIETY FOR PROMOTING THE KNOWLEDGE OF ART.

INTRODUCTORY NOTICE.

ART has in all ages and countries had an intimate relation with religion; its nature has been influenced by the faith of its professors and patrons. In ancient Greece and Rome the grandest human types were used to exalt the mind to a contemplation of the

* A short designation being desirable for the Society, the name of an enlightened amateur—Thomas Howard Earl of Arundel—was selected for this purpose. Lord Arundel has been called “the father of *vertù* in England,” and “the Mæcenas of all politer arts.” “I cannot,” says Peacham in his “Compleat Gentleman,” first printed in 1634, “but with much reverence mention the everyway Right Honourable Thomas Howard, Lord High Marshall of England, as great for his noble patronage of arts and ancient learning as for his high birth and place; to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel House about twenty years ago, and hath ever since continued to transplant old Greece into England.”

It appears that the person chiefly employed by the Earl in these researches was his chaplain, Mr. William Petty, M.A., the uncle of the famous Sir William Petty, and ancestor of the Marquis of Lansdowne.—See *Dallaway's Walpole*, vol. ii p. 146.

supernatural, and even common objects of daily use were designed with a beauty of their own for this purpose. The religious feeling of the people prompted the worship of the unseen in the beauty of external form of everything that surrounded them. As the power of the old religion lessened on the minds of its believers, added to the diminished prosperity of the Roman empire, pagan art gradually perished, and with the introduction of Christianity it died,—but only that it might rise again from its ashes in a more beautiful and spiritual form. The Christian religion caused for the time a revulsion of feeling and a repudiation of art. Appealing to the inner life of man, it required no outward form to assist in its worship; and among its early followers there was a horror and aversion to pagan art, connected as it was with idolatry. Paganism invested its gods with every beauty of external form: on the other hand, the Christian Church looked upon the Saviour as the type of all suffering and sorrow, and not attractive by form or comeliness. As the Church was gradually relieved from persecution and became the ruling power, the connection between Art and Heathenism was severed; but, believing that they were forbidden by their faith directly to represent sacred objects, the early Christians obeyed their growing instincts for art by symbolical representations having reference to the new doctrines. As the power of Christianity advanced, historical representations took the place of the symbolical, even to representing Christ himself and the events of his life. The period of the Byzantine empire marks the transition from pagan to Christian art; and, when the Gothic spirit was attaining its influence by the development of a new style of architecture, Christian art started into life fresh and original in its character. Architecture and sculpture may be described as the parents of painting. The edifice being erected, materials

for sculptured decoration were ready to hand; but not so for representations on a flat surface, for the manufacture of colours, and the means of using them, had yet to be re-discovered. Until this knowledge was obtained, the process of working in mosaic (well understood in past ages) held the place of painting, and the remains of this early art may still be seen at Ravenna, Rome, Milan, and Murano, and on the domes of St. Mark's. This process was continued till the thirteenth century, and degenerated into a mere handicraft. It hampered the efforts of those who had genius for design, and art, as represented by mosaic, was sinking into the mere outward form, without life or expression, notwithstanding the spirit infused into it by such men as Mino da Tureta, Tafi, Gaddo-Gaddi, and even Giotto himself. The process was costly, and occupied much time; and, when the more ready and cheaper material of fresco came to be discovered, the general use of mosaic was abandoned. "The art of Europe, between the fifth and thirteenth centuries, divides itself essentially into two great branches, one springing from, the other grafted on, the old Roman stock. The first is the Roman art itself, prolonged in a languid and degraded condition, and becoming at last a mere formal system, centred at the seat of Eastern empire, and thence called Byzantine. The other is the barbarous and incipient art of the Gothic nations, more or less coloured by Roman or Byzantine influence, but gradually increasing in life and power. Gothic blood was burning in the Italian veins; and the Florentines and Pisans could not rest content in Eastern formalism."*

In the thirteenth century a revival of the arts took place in Italy, and there arose that long line of illustrious painters,

* "Giotto and his Works in Padua," by John Ruskin.

who, beginning with Cimabue and Giotto, and ending with Raphael and his contemporaries, raised art to the highest excellence it has ever attained. Religion united with wealth created the emulation to produce those works which to the present day are the admiration of mankind, and standards whereby the present and future ages may derive and cultivate a pure and refined taste, and a sound knowledge of the principles and practice of art. The objects kept in view by the early masters were the help to devotion and the religious teaching of men in general, and not to gratify the taste of individuals; for almost without exception the subjects painted illustrated Scripture history, sacred legends, or allegories inculcating the blessings of virtue and faith. The history of fresco is the true history of painting in its highest and most spiritual development from the thirteenth to nearly the middle of the sixteenth century. It became, therefore, a noble object to collect diligently and with discrimination the best examples of art, and to bring them before hundreds of minds which would never otherwise be touched by such guiding and elevating influences, and to show how the arts aided each other for the instruction as well as the delight of men. The materials for such a work were abundant, but scattered, little accessible, and in some instances passing away. Where beauty is that of conception rather than of execution, such reproductions would present too little of popular attractiveness to be undertaken by the ordinary mode of publication, yet nothing could be produced of greater use, whether as illustrative of the history of painting, or as models of its spirit and guides to its ends.

Peculiar facilities for the promotion of knowledge have been obtained in modern times from the institution of Societies devoted severally to the cultivation of distinct provinces of literature or science. By mutual assistance,

and from common resources, operations of various kinds have been prosecuted, too extensive or too costly for isolated efforts. Publications which, if produced by individuals from the ordinary motives of literary speculation, would have been liable to the sacrifice either of completeness in their treatment or independence in their tone (from a necessary regard to cheapness or to popularity), have, when put forth by Associations interested only in the advancement of truth, assumed a form and character at once more dignified and more useful, determined simply by the requirements of their respective subjects. Economy itself, without hampering the efforts of such Associations, has in many instances resulted from their constitution, which has enabled them to secure from their own members gratuitous aid, and, by greater subdivision of labour and action on a larger scale, to avoid waste of resources, energy, and time. To such causes we are indebted for the communication to the public of many rare or hitherto unedited documents through the agency of the Camden and Hakluyt Societies; for the original memoirs and treatises of the Astronomical, Linneæan, and other similar bodies; and for publications in both departments, which record the researches and attainments of the Society of Antiquaries and of the Royal Society of Literature.

The machinery, however, which proved so effective in the cultivation of Literature, Science, and Archæology, had, previous to the foundation of the Arundel Society, been employed only to a limited extent in promoting the knowledge of Art. The productions, indeed, of ancient Greece and her colonies, their edifices and their sculpture, had been illustrated by the labours of the Dilettante Society, and much light thrown upon mediæval architecture through means of the institutions devoted exclusively to its eluci-

dation. But no such body had attempted the systematic study of the monuments of painting nor of the arts in which the middle ages were so eminently successful, nor had undertaken the investigation of the theoretic principles common to all branches of art, by which its efforts should ever be guided and its achievements judged.

In the year 1848 these considerations suggested the formation of the Arundel Society to supply the deficiency. The object of its founders (amongst whom were the Marquis of Lansdowne, Lord Lindsay, Lord Herbert of Lea, Mr. G. Aubrey Bezzel, Mr. A. H. Layard, Mr. Samuel Rogers, and Mr. John Ruskin) was the preservation of the record, and the diffusion of the knowledge, of the most important monuments of Painting and Sculpture remaining from past times, especially of such as were either from their locality difficult of general access, or from any peculiar causes threatened by violence or decay. The primary subject selected for illustration was Italian Fresco Painting; a minor attention was thought due to the more familiar productions of Painting in Oil; whilst Sculpture, both classical and mediæval, whether in monumental marble or more portable ivory, was to be treated under a separate system of publication. By adopting, according to circumstances, different processes invented or perfected by the scientific and mechanical genius of the age, more adequate expressions both of form and colour might now, it was believed, be obtained than was possible with the limited means in use at any former period. The association of a large number of Subscribers would enable the Society to produce cheaply, and thence to circulate widely, what previously had been the costly luxury of a few; whilst the independent position of its governing body would induce less regard to the popularity, and more to the artistic value, of its productions than could

fairly be expected from ordinary publishers. It was at the same time hoped that greater familiarity with the purer and severer styles of earlier Art would tend to divert the public taste from works that were meretricious or puerile, and so indirectly elevate the tone of our National Schools of Painting and Sculpture.

In pursuance of this design the Society, during the last twenty years, has issued to its Members, principally in return for the yearly subscription of One Guinea, chromolithographs, engravings, and literary illustrations of the most important frescoes in Italy, as comprising the master-pieces of the greatest and most illustrious Italian painters, who, from Giotto to Raphael, lavished all their genius and thought upon mural decoration, as best calculated to display their powers and impress the beholder. Vasari speaks of fresco as “more masterly, noble, manly, secure, resolute, and durable than any other kind of painting;” and records the saying of Michelangelo, that fresco was fit for men—oil-painting only for women and the luxurious and idle.*

Not neglecting other branches of art, the Society has lately commenced publishing illustrations of the Flemish and German schools, as represented in the works of the brothers Van Eyck, Hans Memling, Albert Durer, Hans Holbein, &c. The works prepared for general sale have included some reductions from the Elgin Marbles, and a series of about one hundred and seventy fac-similes in *fictile*

* The term “fresco” is generally, though incorrectly, applied to all paintings on plaster or lime forming part of an architectural whole, and adapted by their composition and treatment to the place in which they were executed. True fresco, however, the “*buon fresco*” of the Italians, is distinguished from tempera and other processes applied to mural decoration, in the artist having to paint upon damp lime newly laid on, and he was consequently obliged to cover a certain space which was prepared for each day’s work.

ivory of ancient ivory carvings extending over a period from the second to the fifteenth centuries.

During the first ten years of the Society's existence only such original drawings were obtained as were found necessary for immediate publication ; but in 1859 the Council felt that a Society founded with such objects as the Arundel ought not to waver in undertaking a service which might soon no longer be in its power to render to the cause which it represented, but should endeavour to secure, with or without prospect of immediate publication, copies of some few at least of the little known works of the greatest masters in Italy and elsewhere which still survived, but might perish or suffer injuries, which, though not beyond *restoration*, were certainly beyond cure. They therefore opened a subscription for a special "Copying Fund," to which they invited the contributions of all who sympathised with their views. Its purpose was to form a collection of water-colour drawings, tracings, and photographs from frescoes and pictures of the fourteenth, fifteenth, and sixteenth centuries, which had been either inadequately or not at all engraved ; to exhibit this collection as freely as the machinery and funds of the Society would admit ; and to publish as much of the collection as the annual income would bear. This appeal was liberally responded to, and from the fund thus collected many valuable drawings were obtained, which became the nucleus of the present large collection, now numbering, in addition to those already re-produced and issued, more than one hundred subjects yet remaining to be published. A description of nearly all of them is embodied in this Notice ; but of those masters whose works have not yet been illustrated by the publications of the Society copies of the following are included in the collection.

Cimabue, Buffalmacco, and Simone Memmi (1240-1344). Several Frescoes from the church of St. Francis at Assisi.

Giovanni Cimabue, of a noble family of that name, was born in 1240; he died in 1302. He studied painting under some Greek artists who were in Florence decorating the chapel in Santa Maria Novella. Cimabue by his works became famous through all Italy. He had a school of painting at Florence, and among his pupils was Giotto.—*Buffalmacco* was a pupil of Andrea Tafi, and is celebrated by Boccaccio as a man of most facetious character. The works of this painter were highly praised and valued during his life, but unfortunately but few are preserved that can with certainty be attributed to him. He died about 1340.—*Simone Memmi*, a pupil of Giotto, was born in 1285, and died in 1344. He is celebrated by Petrarch in three sonnets for the portrait of his Laura, which Simone painted in Avignon about 1336.

Piero della Francesca, of Borgo San Sepolcro, (circa 1415-1500). Three Frescoes in the church of San Francesco at Arezzo portraying the Apocryphal History of the Cross. These works show a complete mastery over painting in fresco, and display originality and vigour to so remarkable a degree that it led Vasari to exclaim "that these frescoes might be called too beautiful and excellent for the time in which they were painted." Piero was called Della Francesca from the name of his mother, who was left a widow before he was born. He was a great student of mathematics, and wrote several works on geometry and the laws of perspective. He executed paintings at Ancona, Ferrara, Perugia, and in the Vatican at Rome; but all have been destroyed, the latter to give place to the paintings by Raphael. Giovanni Sanzio, the father of Raphael, is said to have been a pupil of Piero della Francesca, and was certainly influenced by his works, as were also Pietro Perugino and Luca Signorelli.

Fra Filippo Lippi (1412-1469). One of the series of Frescoes in the choir of the Duomo at Prato, from the history of St. Stephen. The originals are on a large scale, full of character, and form the most important works executed by the master. Fra Filippo Lippi was a Carmelite friar, and said to be a pupil of Masaecio. The story of his dissolute life appears to have been without foundation, as at the age of forty he was chaplain to the convent of nuns of San Giovanni in Florence, and five years later he was rector of the church of S. Quirico at Legnaia. It is not likely he would have held these offices in the Church if there had been any truth in the circumstances related by Vasari.

Sandro Botticelli (1447-1515). "The Venus Anadyomene," from a picture in the gallery of the Uffizi at Florence, representing Venus on a shell floating upon the waters, and driven by two of the winds with a shower of roses towards the shore, where a female attendant is holding a mantle to receive her. Sandro Botticelli was one of the first who introduced mythological and allegorical subjects into modern art.*

Mariotto Albertinelli (1475-1520). "The meeting of Mary and Elizabeth," from a picture in the gallery of the Uffizi at Florence. This is the most celebrated work of the master, both in style and execution, and worthy of his friend and fellow-pupil Fra Bartolommeo. Albertinelli studied painting under Cosimo Roselli.

Michelangelo Buonarotti (1474-1563). Four Drawings of the Prophets and Sibyls, from the ceiling of the Sistine Chapel at Rome.† Michelangelo began his career as an artist in the school of Domenico Ghirlandaio.

* This subject will be published as an occasional or extra chromo-lithograph in the Spring of 1870.

† The Sibyls, according to the legends of the middle ages, stand next in dignity to the Prophets of the Old Testament. It was their office to foretel

Albert Durer (1471-1528). Two Pictures representing the Four Apostles, John and Peter, Mark and Paul, from the gallery at Munich.* The figures in the originals are the size of life; they were painted in 1526, and are esteemed as the most important of Albert Durer's works.

Hans Holbein the younger (1498-1554). The Burgomaster Meyer's votive Picture, representing the Virgin and Child, with the family of the Burgomaster Jacob Meyer of Basle kneeling at her side.† This picture is in the possession of the Princess Charles of Hesse at Darmstadt; and there is a repetition of the subject, with but very little variation, painted by Holbein, and now in the gallery at Dresden.

In addition to the foregoing works the Society possesses a series of drawings, both coloured and in outline, from some of the most important sepulchral monuments at Venice and Verona. Although the great artistic importance of fresco painting and the dangers to which its productions are exposed give it the first claim to attention, the scope of the Arundel Society comprehends all the arts of design as practised in the best periods. As examples of the successful combination of architecture, sculpture, and pictorial or other surface enrichment, the sepulchral monuments erected in Italy during the Middle Ages are unrivalled in Europe.

the coming of the Saviour to the heathen, as it was that of the Prophets to announce him to the Jews. The circumstances of their appearing in works of art as equal in rank with the Prophets may have arisen from the manner in which St. Augustine speaks of the Erythræan Sibyl's testimony, immediately before he adverts to that of the Prophets of the Old Testament. [See Kugler's Handbook of Painting.]

* These two subjects will, as chromo-lithographs, be included in the Second Annual Publications for 1870.

† This subject will, as a chromo-lithograph, be included in the Second Annual Publications for 1871.

The Copying Fund is supported by the entrance donations of new members, by voluntary contributions, and from such other sources of profit as may be available from the annual income. Every year additions are made to the collection of drawings, and they are freely exhibited to the public at the rooms of the Society.

In 1866 a proposal was made to the Council by the authorities of the Department of Science and Art at South Kensington that the Arundel Society should undertake the responsibility of the commercial transactions relating to the sale of Art Examples produced by the Department principally in photography, the Society to receive a certain commission on all the sales effected, but not to share any risk of the cost of producing the works. The desire to co-operate with an Institution from which the Society had received valuable support in former years induced the Council to accede to the proposal, taking care, however, that any publications to appear in connection with the Society's name should be of a character not unsuited to the objects for which it was founded. Specimens of all the photographs produced by the Science and Art Department are exhibited in the rooms of the Society, and also sold there. These include copies of Drawings, Paintings, and Sculpture, Decorative Art in Precious Metals, Enamels, Pottery, Porcelain, and other examples of Art Workmanship.

In consequence of the rapid increase in the number of the members of the Society, it became necessary in 1863, and again in 1866, to revise the original Rules, it being found impossible to supply the Annual Publications to all applicants without the risk of impairing their quality. It was thought desirable, as a link of connection with that portion of the public which declined actual membership, that, in printing for the annual issue, a part of the impression

should be reserved for general sale, under the head of a supernumerary class. To provide this reserve, and yet to be always able to guarantee that all the copies published should be of the best execution, without any deterioration in the quality of the chromo-lithographs, it became necessary to limit the number of members on the original subscription list, and to form a "*second*" series of Annual Publications, differing in subject from, but not inferior in character or execution to, the "*first*."

The present organization of the Society and the conditions of membership are sufficiently explained in the following summary of its rules :—

CONSTITUTION.—The Society is governed by a Council of from twelve to sixteen persons, who, with the several Honorary Officers, are elected from among the Members at a General Meeting in the Spring.

MEMBERSHIP AND ADMISSION.—Members are divided into the following four Classes :—

1. *Associates*. Who give on admission, as an Entrance Donation, not less than One Guinea to the Copying Fund, pay no annual subscriptions, but can purchase the Occasional and Supernumerary Publications at a lower price than the public.

2. *Second Subscribers (Annual or Life)*. Any new member, after paying the Entrance Donation, can select this Class in preference to that of Associates, and is then liable for the payment of One Guinea annually on the 1st of January, or a composition of Fifteen Guineas for Life, in return for which a set of Publications is given in the Autumn of every year.

3. *First Subscribers (Annual or Life)*. *Limited to Fifteen*

Hundred. Second Subscribers and Associates are admitted *pari passu* to fill any vacancies in this Class to which they are found entitled by priority at the annual revision of the lists, subject (in the case of Second Subscribers) to the same payment as in their former Class, but they can at their choice continue or relinquish the Second Subscription. A set of Publications is given to the First Subscribers in the Spring of every year.

4. *Honorary Members. Limited to Fifteen.* Election by a General Meeting alone admits to this Class.

The PUBLICATIONS consist of Three Classes :—

1. *Annual.* Divided into two distinct series of subjects for First and Second Subscribers.

2. *Occasional.* Published and sold separately, at lower prices to Members, and at higher to the Public.

3. *Supernumerary,* or extra copies of the Annual Publications, sold like the Occasional.



DESCRIPTIVE NOTICE
OF THE
PUBLICATIONS OF THE SOCIETY.

FIRST YEAR (1849-50).

ANNUAL PUBLICATIONS.

- I. THE LIFE OF FRA GIOVANNI ANGELICO DA FIESOLE,
translated from Vasari by Giovanni Aubrey Bezzi;
with Notes, and twenty-one Plates illustrative of the
Painter's Works.*
- II. "THE DISTRIBUTION OF ALMS BY ST. LAWRENCE," a
Copper-plate Engraving by Professor L. Gruner, from
a Drawing by Mr. Tunner after the fresco by Fra
Angelico in the Chapel of Nicholas V. in the Vatican.

FRA ANGELICO. Born at Fiesole, near Florence, 1387.
Died at Rome, 1455. His real name was Guido Petri da
Mugello, but in 1407, upon entering the Convent at Fiesole,
he took for his monastic name Giovanni. He won the appellation of Angelico from the character of his life and works,
and after his death was called Il Beato, the Blessed.† It is

* This work is now out of print and no longer supplied by the Society.

† Beatification for eminent piety is a solemn distinction conferred by the Roman Church, second only to canonization.

not clear whether he studied art before or after entering monastic life. His first efforts are said to have been in miniature illuminations, in which his brother BENEDETTO DA MUGELLO, Prior of the Dominicans in Fiesole (who died 1448), excelled. Fra Angelico executed a great number of small panel pictures, the best of them now being in the Academy at Florence. His chief works, however, are in fresco, and possess an altogether exceptional purity and sweetness. He was a man of the utmost simplicity of intention, and most holy in every act of his life. It was his custom to abstain from re-touching any painting once finished, leaving it as it was done the first time, believing, as he said, that such was the will of God. It is also affirmed that he would never take the pencil in hand until he had offered a prayer; and certainly the saints that he painted have more the air and expression of sanctity than those of any other master. He was so humble and so little desirous of honour that when Pope Nicholas V. wished to confer on him the Archbishopric of Florence, on account of his holy life, he prayed the Pontiff to appoint another, as he did not feel himself called to a situation of authority. The compositions with which he adorned the Convent of St. Mark at Florence (1441—1446), in their expression of deep religious feeling, are perhaps the most beautiful works of art existing.* Here are upwards of thirty frescoes, representing principally events in the history of our Saviour, amongst them being the two great masterpieces of Fra Angelico, “The Crucifixion” and “The Adoration of the Magi.” The former is

* Two of these frescoes, the Annunciation and the Coronation of the Virgin, have been published in chromo-lithography. Copies of six others, including the Crucifixion and the Adoration of the Magi, are among the collection of water-colour drawings exhibited in the rooms of the Society.

in the Chapter-room, and is a painting 26 feet long. About the cross are grouped the Virgin, Mary Magdalene, and various saints, the heads and founders of religious bodies. Around the composition, which is in a semicircle, is a border divided by medallions, in which the prophets appear holding banderols inscribed with texts. On the lower part of the fresco are ten small circles, containing the portraits of St. Dominic and the illustrious men of his order.

"The Adoration of the Magi" is in one of the cells larger than the others, used, it is said, by Cosimo de Medici, the patron of Angelico and the benefactor of his convent. This fresco is full of figures, many of them probably portraits of celebrities of the period, and they are remarkable for their admirable grouping and animation of expression. In the train of the Magi are to be seen persons in Hungarian, Polish, Servian, and Wallachian costume. At the time the Turks were threatening to overrun Europe, a deputation of the people inhabiting the Danubian countries visited Florence and Rome for the purpose of forming a league against the Turks, and it is thought not improbable that Fra Angelico may have seen this deputation, and included their portraits in his fresco. It is certain that the figures must have been drawn from nature.

The frescoes in the Chapel of St. Lorenzo, in the Vatican Palace, executed by Fra Angelico, were commenced in 1447, by command of Pope Nicholas V., and must have immediately preceded his employment in the Cathedral of Orvieto. Eleven large subjects range in two horizontal rows round the walls of the Chapel, and represent the mission and martyrdom of the two deacons St. Stephen and St. Lawrence. Above these historical subjects on the walls of the Chapel are painted eight doctors of the Greek and Latin Churches standing under Gothic canopies, holding books. On the

vaulted ceiling are the four Evangelists, seated, with their respective symbols. Though ill preserved, these frescoes are inferior in importance to none of the artist's works, except those which he executed for his own Dominican Convent at Florence. The heads, always refined, are here full of expression, the draperies are graceful, and the composition sufficiently rich. Vehement passion and rapid movement alone seem to be beyond his strength. These frescoes were neglected and forgotten for nearly two hundred years, owing to the loss of the key of the chapel. Attention was first drawn to them early in this century by a German, Herr Wolfez Hirt. In the Cathedral at Orvieto Fra Angelico painted Christ as the Judge of the World, and on the vaulting of the ceiling the prophets, one behind the other, in a pyramidal group. This work he did not finish, but it was afterwards completed by Luca da Cortona.



SECOND YEAR (1850-51).

ANNUAL PUBLICATIONS.

FOUR ENGRAVINGS in continuation of the series of Frescoes by Fra Angelico in the Chapel of Nicholas V. in the Vatican, viz.—

1. "*St. Stephen pleading before the Council at Jerusalem*," engraved by Herr Schäffer after a Drawing by M. Kupelwieser.
2. "*St. Buonaventura*," engraved by Professor L. Gruner after a Drawing by M. Tunner.
3. "*St. Matthew*," engraved by Mr. Vernon after a Drawing by M. Kupelwieser.
4. "*St. Thomas*," lithographed by Mr. G. Linnell after a Drawing by M. Tunner.*

* This lithograph is out of print and no longer sold by the Society.



THIRD YEAR (1851-52).

ANNUAL PUBLICATIONS.

TWO COPPERPLATE ENGRAVINGS, by Herr Schäffer.

1. "*St. Lawrence brought before Decius*," from a Drawing by M. Kupelwieser, in continuation of the series of Frescoes by Fra Angelico in the Chapel of Nicholas V. in the Vatican.*
2. "*The Pietà, or Lamentation previous to the Interment*," from a Drawing by Signor Belloli after the fresco by Giotto in the Chapel of Santa Maria dell' Arena at Padua.

* The prefect having required St. Lawrence to deliver up the treasures, he presented, as such, all the poor, the sick, and the helpless whom he could collect, and was in consequence sentenced to a painful death. Decius here sits on a throne, pointing to the instruments of torture which lie on the ground. St. Lawrence, with his hands bound, stands unmoved: around are numerous soldiers and attendants. This fresco bears two inscriptions, which, whether original or subsequently added, are both inaccurate. Over the head of Decius is the title "Imperator;" and below his feet A.D. ccliii. The prefect of Rome seems to have been confounded with the emperor of the same name who died A.D. 251. St. Lawrence was martyred A.D. 258.



OCCASIONAL PUBLICATIONS FOR 1851, 1852, 1853.

THREE PLASTER CASTS, from Reductions in Alabaster by Mr. Cheverton, of the Monuments of the Parthenon, now forming part of the Elgin Collection in the British Museum.

1. *The Theseus*. The original marble was placed on the southern or left side of the eastern pediment of the Parthenon, the sculptures of which represented the miraculous birth of Minerva. It is the best preserved statue that has descended to modern times of the series which we owe to the genius of Phidias; and the back, though in its ancient position hidden from view by the tympanum of the building, is no less wonderful in execution than the most conspicuous parts of the figure. The lion's skin beneath the body is a characteristic commonly attributed to Hercules alone; and this, with the similarity of attitude to that in which Hercules is represented on the coins of Crotona, has led to a supposition that the son of Alcmena is here intended rather than Theseus. The original sculpture is 4ft. 3in. in height by 5ft. 9in. in length, and the reduction is to the scale of one-third.

2. *The Ilissus*. The original marble is supposed to represent the deity of the small river which watered the southern plain of Attica. This statue occupied the left or northern angle of the tympanum in the western pediment of the Parthenon, and formed part of a group representing the contest between Minerva and Neptune for the local supremacy at Athens. The body of the Water God is partially raised from a recumbent posture, and the head, now lost, was originally turned to behold the triumph of the Virgin

Goddess. The dimensions of the original are 2ft. 8in. in height by 6ft. 3in. in length, and the reduction is to the scale of one-third.

3. *A Slab from the Parthenon Frieze*, numbered 47 in the British Museum. This marble represents in bas-relief two youthful horsemen, lightly clad, the one in a *chlamys*, the other in a cuirass, tunic, and long boots, forming part of the Panathenaic procession represented in the frieze surrounding the *cella* of the Parthenon. The original, which was the most northern slab at the west end of the temple, is 3ft. 4in. in height by 5ft. 7½in. in length, and has been reduced to the scale of one-fourth.

The merit of producing the reductions from which these Plaster Casts were taken is due to the ingenuity of the late Mr. Cheverton, the ivory carver, who invented many years since a machine for copying works of sculpture on any reduced scale, with an accuracy to which no similar contrivance has yet attained. A general correctness of form resulting necessarily from the application of certain mathematical conditions has, indeed, been subsequently secured by other mechanicians, as in the well-known and deservedly popular reductions of M. Collas of Paris. But Mr. Cheverton, it is believed, has alone succeeded in the perfect expression of *surface*, owing to his employment of one instrument of sufficient power to work in hard materials, and capable of executing its purpose so completely and minutely as to need no subsequent finishing by hand. A remarkable proof of this delicacy of execution was once afforded by Sir Francis Chantrey in a very conclusive instance. On seeing a reduction by Mr. Cheverton from one of his own works, of which two or three copies had been made, he at once distinguished it as having been taken directly from the original by recog-

nising his own touch upon the surface of the marble. The method of proceeding with each of these reductions was as follows: A cast from the original was first obtained, which, with figures of such magnitude, may be considered as expressing every characteristic of form and surface as perfectly as the marble itself. From the cast Mr. Cheverton executed his reduced model in alabaster; but the particulars of this process cannot be stated, never having been divulged by the inventor.

There is a peculiar value in such finished workmanship when applied to monuments of such surpassing interest as the fragments from the Parthenon.*

* Messrs. Elkington and Co. of Birmingham and London have been permitted by the Arundel Society to produce, by electro-deposit, bronze repetitions of the models, which, with an exactness of representation equal or superior to casts, unite the advantages of a material of the greatest durability and strength, and not liable to deterioration by exposure to the atmosphere, even of London. The plaster casts of the Theseus and Ilissus are no longer supplied by the Society.



FOURTH YEAR (1852-53).

ANNUAL PUBLICATIONS.

EIGHT ENGRAVINGS ON WOOD, by Messrs. Dalziel, after Mr. W. Oliver Williams's drawings from the frescoes by Giotto, in the Chapel of Santa Maria dell' Arena, at Padua, illustrating the history of the Virgin Mary and our Lord.

1. *Joachim, afterwards the father of the Virgin, having brought a lamb as an offering, is rejected by the High Priest Issachar as one whose childlessness was a manifest proof of the Divine disfavour.*
2. *Joachim retires humiliated to his flocks in the Wilderness.*
3. *Anna, his wife, praying in her chamber, receives from an angel the promise of a child.*
4. *Joachim offering sacrifice.* In the heavens, a Divine hand, indicative of acceptance. The Angel Gabriel is addressing words of comfort to Joachim, who prostrates himself.
5. *Joachim, in a trance, is encouraged by a vision of the Angel Raphael.*
6. *Joachim returning from the Wilderness is met at the Golden Gate of Jerusalem by his wife and her attendants.*
7. *The birth of the Virgin Mary.* The incident of a female receiving a loaf at the door, at the left of the picture, is characteristic of the *naturalism* of the painter.

8. *The Virgin presented in the Temple.* The legend represents this event to have occurred when Mary was but three years old, and dwells on the miraculous facility with which she ascended the steps of the Temple. Giotto, however, has either disregarded or failed in the expression of this incident.

GIOTTO DI BONDONE. Born at Vespignano, near Florence, 1276. Died at Florence, 1336. Giotto was born of peasant parents, and, when thirteen years old, as a shepherd boy, while drawing the figure of one of his sheep on a piece of stone, he attracted the attention of Cimabue, and became his pupil. At the age of twenty he was called as a master to Rome; there he painted the principal chapel of St. Peter's and worked in mosaic also, no handicrafts that had colour or form for their objects seeming unknown to him. Then returning to Florence, he painted Dante about the year 1300, the thirty-fifth year of Dante's life, the twenty-fourth of his own; and designed the façade of the Duomo. Six years afterwards he went to Padua, painting in the Arena Chapel and other places; then to Assisi; afterwards he engaged himself in other tasks at Ferrara, Verona, and Ravenna, and at last at Avignon, where he became acquainted with Petrarch. In 1327 he went to Naples, where he executed many works, and finally returned to Florence in 1332. During the life of Giotto a great advance in the fine arts took place, perhaps the most important that history records, and his own genius and devotion were in great measure the causes of the change. He emancipated himself from the formalism of the old Byzantine models, and effected a complete revolution in the artistic principles of his time. He was not only a painter but practised architecture and sculpture with considerable success. Giotto was also the contem-

porary and intimate friend of Dante, whose great poem of the *Paradiso* suggested the subject of one of his finest works, painted in the lower church at Assisi, and representing Poverty, Chastity, and Obedience. In the upper church at Assisi there are some frescoes, from scenes in the life of St. Francis, which are attributed to Giotto.* His chief scholar was Taddeo Gaddi, who lived with him twenty-four years, and completed his unfinished works. The Chapel of Santa Maria dell' Arena at Padua was built about the year 1303 by Enrico Scrovegno, a noble of that city, and immediately on its completion Giotto was employed to decorate the walls, he being at that time the acknowledged master of painting in Italy. The frescoes he painted in the chapel are the earliest of the artist's great works which still survive to us, and probably, at the time of their execution, the most complete production of the art existing in Europe. The plan of the Arena Chapel is a simple oblong, from the east end of which is projected a narrow tribune, terminating in a trilateral apse. In this tribune are six frescoes, which, though probably from Giotto's designs, were executed by Taddeo di Bartolo of Siena, and are therefore not included in the series published. The nave or body of the building is decorated throughout with paintings from the hand of Giotto. The west wall is covered with a representation of the Last Judgment, of great artistic merit and interest, but containing incidents and modes of delineation so obnoxious, not merely to the religious feeling, but to the more refined delicacy of modern times, that it has not been thought expedient to attempt any publication of it. The other three sides of the chapel are painted in three rows or tiers with subjects which may be considered as primarily devoted to the honour of

* Two of these subjects are among the Society's collection of drawings.

the Virgin Mary, to whom the building was dedicated. The upper tier represents the history of her parentage and early life, taken chiefly from the Apocryphal Gospels; the two lower, the scenes from the life of our Lord, in which his mother is frequently seen; and the series is completed by the frescoes within the tribune, which represent the concluding events of her history. On the dado are allegorical figures in *chiaro-scuro* of the cardinal virtues and their opposing vices.* The ceiling, which is cylindrical, is blue powdered with golden stars, and enriched with circular medallions, containing heads within ornamental borders; and in the interstices of the wall-subjects are painted bands of mosaic pattern, or arabesque foliage. At the time of his death Giotto was occupied with the works of the Duomo at Florence. He designed the Campanile in a more perfect form than that which now exists, for his intended spire 150 feet in height was never erected. He modelled the bas-reliefs for the base of the building, and sculptured two of them with his own hand, but he only lived to see the foundations laid and its first marble story rise.

* Copies of these figures are among the Society's collection of drawings.



FIFTH YEAR (1853).

ANNUAL PUBLICATIONS.

- I. A NOTICE OF GIOTTO AND HIS WORKS IN PADUA, by John Ruskin. Part 1, explanatory of the subjects engraved for the fourth and fifth years.
- II. SIX ENGRAVINGS ON WOOD (9 to 14), in continuation of the series of Frescoes by Giotto in the Arena Chapel at Padua :—
9. *The Rods are brought to the High Priest.* He had announced that the Virgin should be espoused to that one of the house of David whose rod, when brought to the altar, should bud, and be lighted upon by a dove.
 10. *The watching the Rods at the Altar.* The High Priest and all the suitors kneel in expectation. The Divine hand is seen, but as yet no miracle appears.
 11. *The Betrothal of the Virgin.* The Rod has budded and the Divine will declared by the appearance of the dove.
 12. *The Virgin Mary returns to her Home.* She is attended by her seven bridesmaids, and preceded by musicians and two other persons, one of whom is supposed to be Joseph.
 - 13 and 14. *The Annunciation.* The Angel Gabriel kneeling as he delivers his message. The Virgin also kneeling in reverential acquiescence.

SIXTH YEAR (1854).

ANNUAL PUBLICATIONS.

- I. A NOTICE OF GIOTTO AND HIS WORKS IN PADUA, by John Ruskin. Part 2, explanatory of the subjects engraved for the sixth year.
- II. EIGHT ENGRAVINGS ON WOOD (15 to 22), in continuation of the series of Frescoes by Giotto in the Arena Chapel at Padua :—
 15. *The Salutation.* The Virgin Mary received by her cousin Elizabeth at her house.
 16. *The Nativity of Our Lord.* The same treatment of this subject will be found repeated, with slight variations, in contemporary ivory carvings.
 17. *The Adoration of the Magi.* Under an open shed sits the Virgin with her Child.
 18. *The Presentation in the Temple.* In the air is an angel announcing to the aged Simeon the close of his mission.
 19. *The Flight into Egypt.* A guardian angel precedes the Virgin and her Child.
 20. *The Massacre of the Innocents.* From a balcony above, Herod is urging the massacre.
 21. *Christ disputing in the Temple.* Our Lord sits in the centre of a circle of Elders.
 22. *The Baptism of Christ.* He stands immersed, half-hidden by the water.

SEVENTH YEAR (1855).

ANNUAL PUBLICATIONS.

I. FOUR ENGRAVINGS ON WOOD (23 to 26), from the same series of Frescoes: viz.—

23. *The Marriage Feast at Cana.*24. *The Raising of Lazarus.*25. *Christ's Entry into Jerusalem.*26. *The Expulsion of the Money-changers from the Temple.*

II. NOTICES OF SCULPTURE IN IVORY, being a Lecture on the History, Methods, and Productions of the Art, by M. Digby Wyatt; and a Catalogue of Specimens of Ivory Carvings in various Collections, by Edmund Oldfield. With Nine Photographic Illustrations.*

* The illustrated edition of this work is now out of print, but the Lecture and Catalogue can still be obtained.



OCCASIONAL PUBLICATIONS, 1855.

Fac-similes of Ancient Ivory Carvings.

The value of these fictile imitations is chiefly for those who would trace the successive developments of art, not merely in quest of external beauty, but as the expression, and often the most natural and truthful expression, of the faith, the sympathies, or the enjoyments of former generations.

For the ability to offer this instructive series to the notice of the public, the Arundel Society has to acknowledge its obligations to some amateurs. The materials were originally collected by Mr. Alexander Nesbitt, assisted by Mr. Westwood, the author of *Palaeographia Sacra*, and Mr. Franks of the British Museum. These gentlemen, with the permission of the guardians and owners of some of the principal museums and private collections, both in England and on the Continent, made impressions in gutta percha from the most interesting specimens of ancient ivory carvings there preserved, effecting the operation uniformly, it is believed, without injury to the originals. From these impressions types or models for moulding were made by Mr. Franchi; and from the types again, by means of elastic moulds, casts were procured in "fictile ivory." Desirous of rendering the collection thus formed conducive to the promotion of those objects for which the Arundel Society was founded, the gentlemen already named transferred to that body all their materials. The entire collection has been distributed into fourteen classes, and each of them represents either the workmanship of some particular school or the application

of the art to some special purpose; whilst within each class the carvings have as far as possible been chronologically arranged. This classification was made by Mr. Edmund Oldfield, who has likewise drawn up, for the benefit of those who are not familiar with this species of monuments, a descriptive catalogue of the whole. A more general view of the subject, comprehending a short historical sketch of the introduction and application of ivory to purposes of decoration, and of the progress and technical methods of sculpture in this material, was supplied by Mr. Digby Wyatt in a lecture delivered by him at the rooms of the Arundel Society on the occasion of its General Meeting on the 29th of June, 1855. This Lecture, together with the Catalogue, formed part of the annual issue for the year 1855.

A general idea of the character of the carvings may be formed from the following brief summary of the contents of the several classes. It will thence be seen that the peculiar value of the collection—which results from the circumstances of its formation and from its unpretending material, but which renders it more instructive than the richest single collection of original ivories—consists in the completeness and continuity with which it illustrates all the vicissitudes of the sculptural art; exhibiting its first decline, from the exuberance of Roman luxury to the laborious littleness of Byzantine formalism; its collapse in Western Europe after the overthrow of the Imperial civilisation; its reviving struggles in the rude hand of Norman vigour; and its eventual emergence in all the grace and spirituality of the best Gothic age. This means of illustration is of the greatest value with reference to the most barbarous periods, when sculpture on a larger scale was almost extinct, and the few monuments which survived have since been generally either destroyed by rapine or defaced by careless exposure.

CLASS I. *Roman Mythological Diptychs*.—This consists of three specimens of ancient Roman Diptychs, each being a folding pair of ivory tablets united by hinges, the exterior sculptured with bas-reliefs of mythological or allegorical subjects, and the interior intended to be covered with wax, for writing upon with a *stylus*. The first specimen, representing Æsculapius and Hygeia, is remarkable for a finer execution than any other known object of this character. It is also the earliest carving in the collection, being probably of the time of the Antonine Emperors.

CLASS II. *Roman and Byzantine Historical Diptychs*.—This contains nine diptychs, or half-diptychs, of which the subjects carved on the exterior are exclusively historical, consisting of portraits or actual incidents. The class may be subdivided into three series:—

1. Diptychs of personages believed to be Imperial. Two examples are given, each of high interest and beauty; the first supposed to exhibit the Emperor Philip presiding at the Sæcular Games in A.D. 248; the other having full-length portraits, it is believed, of Valentinian III. and his mother the Regent Galla Placidia, with a dignitary of their court in full armour.

2. Diptychs of Consuls with their names inscribed. These are of much value, both from the illustrations of costume and manners presented by the figures of the consuls and the various incidents shown in connection with their assumption of office, and also from the circumstance, that, by comparison of the inscriptions with existing historical records, the exact year when each diptych was executed has been determined. The earliest is of the year 428 and the latest 525. The first belongs to the Western Empire, the remaining four to the Eastern.

3. Diptychs of Consuls with no names inscribed, but of the same character as the preceding. The ivories represented in the entire class were originally designed for presents, distributed by the consuls of the Lower Empire on their accession to office—a practice which may be compared with the donations of gold rings still made by our serjeants-at-law on their assumption of the coif. One specimen in the second subdivision of this class has a representation of the distribution of largesses on the accession of the Consul Clementinus, amongst which diptychs such as these are introduced; another bears a Greek inscription, recording that it was presented to the Senate by the Consul Philoxenus.

CLASS III. *Christian Diptychs anterior to A.D. 700.*—These diptychs are similar in fabric to those already described, but designed for a different use, having been employed in the early Christian churches for the inscription of liturgical notices, lists of bishops and saints to be commemorated, and other ecclesiastical memorials. The most remarkable in this class is one preserved at Monza, and traditionally reputed to have been presented by St. Gregory to the pious Queen Theodolinda; it appears to have been originally a consular diptych with two portraits of the consul, subsequently transformed into representations of St. Gregory and of King David, with a superadded inscription commemorative of the apotheosis of the illustrious Father.

CLASS IV. *Book-covers anterior to A.D. 700.*—Five book-covers, or portions of book-covers, of the sixth and seventh centuries, all Christian in subject. The first is remarkable for its size and rich series of scriptural illustrations, and furnishes an interesting example of the early combination of Christian symbolism with Pagan ornamentation.

CLASS V. *Diptychs and Book-covers of the Eighth, Ninth, and Tenth Centuries.*—Fourteen examples from the darkest periods in the annals of mediæval art, yet not without some dawning symptoms of a day brighter than that which has preceded. Six of the book-covers may be distinguished as specimens of French carving under the Carlovingian dynasty, some of which present highly curious illustrations of the hybrid and fantastic style of allegory which had now overlaid the truth and purity of art, and confounded the imagery of heathen mythology with the most sacred conceptions of Christianity.

CLASS VI. *Miscellaneous Objects anterior to A.D. 1000.*—The most important of these carvings is a holy water-vessel, in the form of a small bucket, with an inscription recording both the use of the object and its approximate age, having been presented to the Cathedral of Milan by Archbishop Godfrey, on the occasion of a visit from the Emperor Otho, whose date was from 973 to 978.

CLASS VII. *Carvings of the Greek School, of various periods posterior to the Reign of Justinian, A.D. 527—565.* This series, which comprehends objects of various use, but chiefly ornaments of book-covers, is one of the most curious and interesting in the whole collection. Its chronological arrangement, however, can scarcely be determined with such certainty as that of the carvings of Western Europe, owing to the rigid adherence to traditional types peculiar in all ages to the Byzantine artists. The following are some of the most remarkable specimens:—1st. An Ecclesiastical Diptych, with eight subjects from the Life of Christ, each bearing an explanatory inscription in barbarous Greek. 2nd. A splendid Triptych, with a central tablet representing the Crucifixion, with various Saints in attendance (including

Constantine the Great and his mother Helena), and on each side a flap, or wing, having busts of Saints in medallions,—the several personages distinguished by their names, and the subject illustrated by inscriptions in prose and verse. 3rd. A Tablet, representing Romanus IV. and Eudocia Dalassena crowned by our Saviour. As the marriage and coronation of this Emperor and Empress took place in 1068, a fixed date is obtained for this ivory, which determines also, by the correspondence of style, the age of the triptych just described.

CLASS VIII. *Casket from the Cathedral of Sens.*—This casket, of uncertain date, contains twenty-four panels, representing scenes from the lives of Joseph and of David. They are of Greek workmanship.

CLASS IX. *Carvings of the Italian School of the Fourteenth Century.*—This is the only school of Western Europe whose works it has been thought practicable to arrange in a separate series. They are all believed to have been executed about the fourteenth century, the era of the Pisani and Giotteschi, and proceed in most instances either from their hands or those of their Venetian contemporaries. The carvings consist of triptychs, panels from caskets, and fragments from *retables*, or portable screens placed at the backs of altars during high mass.

CLASS X. *Carvings of the French, English, and German Schools of the Eleventh and Twelfth Centuries.*—This class contains objects of miscellaneous use, attributed to the eleventh and twelfth centuries, which period includes the Norman era of architectural antiquities.

CLASS XI. *Carvings of the Thirteenth and Fourteenth Centuries.*—The specimens of the thirteenth and fourteenth

centuries from the schools just mentioned, which together constitute the Northern Gothic, have been divided into three classes, of which the present contains the bas-reliefs with sacred subjects. The majority of these were used as devotional tablets, either singly or in pairs, united by hinges, and folding with the sculpture inwards,—a peculiarity which distinguishes them from diptychs, or writing-tablets, with which the popular phraseology confounds them.

CLASS XII. *Carvings with secular subjects, Thirteenth and Fourteenth Centuries.*—The first seven in the list are ornaments of small mirror-cases, formerly carried by ladies. They were in the form of flat round boxes, of which both sides were carved on the exterior, and the edge frequently decorated with little statuettes of lions, griffins, &c. Their reliefs illustrate commonly scenes from mediæval romances, or incidents of gallantry, and *gentle* sports. The second carving in the list represents, with a charming *naïveté* and delicacy, the elopement of Ginevra with Sir Lancelot; the third treats, with no less playfulness and grace, a favourite allegory, the Siege of the Castle of Love. This class also contains two writing tablets and two ornaments of boxes, with subjects no less curious than those of the mirror-cases.

CLASS XIII. *Three small groups of Statuettes*, of the same period and school as the two preceding classes. One represents St. Mary and St. John beside the Cross, part of a subject of which the central figure is wanting.

CLASS XIV. *Carvings of Miscellaneous Western Schools of the Fifteenth and Sixteenth Centuries.*—Eleven Illustrations of the later Gothic and early *Renaissance* period, taken promiscuously from all the schools of Western Europe. The panel, of Italian workmanship (a procession of figures), is

an early example of the style to which the Gothic finally succumbed in the Sixteenth Century.

With the introduction of the classic element, on which modern art is chiefly founded, the series terminates. It was not thought necessary to accumulate memorials of a school so prolific and generally known as that of the *Cinquecentisti*, still less to invite new attention to the debased works of their successors.

Independently of the arrangement here described, a Select Class has been formed consisting of fourteen of the most important specimens from the entire collection.



EIGHTH YEAR (1856).

ANNUAL PUBLICATIONS.

- I. A VIEW OF THE INTERIOR OF THE ARENA CHAPEL, PADUA, IN 1306. A Chromo-lithograph by Mr. Vincent Brooks, from a drawing by Mrs. Higford Burr.*
- II. TWO ENGRAVINGS ON WOOD (27, 28), in continuation of the series of frescoes in the same Chapel: viz.—
 1. *The Hiring of Judas.*
 2. *The Last Supper.*
- III. THE MARTYRDOM OF ST. SEBASTIAN.† A Chromo-lithograph by Mr. Vincent Brooks, from a drawing by Signor Mariannucci, after the fresco by Perugino at Panicle.
- IV. FIVE ENGRAVED OUTLINES of the principal heads in the Martyrdom of St. Sebastian, traced from the originals.
- V. A NOTICE OF PERUGINO'S FRESCO OF THE MARTYRDOM OF ST. SEBASTIAN, by A. H. Layard, M.P.

PIETRO PERUGINO. Born 1446. Died 1524. Pietro Vanucci was born at a little town in Umbria called Città della

* This subject is out of print and no longer sold by the Society.

† St. Sebastian was born at Narbonne in France, A.D. 288, but settled at Milan, and was there educated in the Christian religion; he afterwards entered the army, and became a captain in the Pretorian guard; while on duty at Rome he employed himself in converting the heathen. He was at length arrested and carried before Diocletian, who, incensed at his firmness in the Christian faith, ordered him to be tied to a tree and shot to death, which sentence was apparently carried out, but the saint not being quite killed was restored by his friends, and on his again confronting Diocletian was seized and beaten to death with clubs.

Pieve, and he was known in his early life as Pietro della Pieve. After he had settled at Perugia he was called Pietro di Perugia, or *Il Perugino*, by which name he is best known. Little knowledge has been obtained of the early life and education of Perugino; his parents were respectable but poor. He studied in the "bottega" or workshop of Benedetto Bonfigli, a painter of some merit who had founded a school in Perugia. About 1470 he went to Florence to study, and became the friend and fellow-pupil of Leonardo da Vinci. He possessed great genius and feeling, and in the beginning of the sixteenth century was esteemed the most popular painter of his time. According to Vasari he became the victim of an insatiable passion and thirst for gain, his principal aim being to earn his money with as little expense of time and trouble as possible; there are, however, good reasons to doubt this accusation of avarice; but certainly his later efforts were feeble, mannered, and monotonous, continually repeating the same figures, actions, and heads. He survived his great disciple Raphael four years.

Among Perugino's finest works in fresco are the following:—"The Baptism of Christ," and "The Delivering the Keys to Peter," both in the Sistine Chapel at Rome, painted about the year 1480. "The Crucifixion," in the Convent of Santa Maria Maddalena de' Pazzi, at Florence. This subject is in three compartments: in the centre our Lord is on the cross and the Magdalen kneeling below in adoration. On one side stands the Virgin, by her side St. Bernard kneeling, and in the opposite compartment are St. John and St. Benedict, the latter also kneeling.* "The Birth of Christ," in

* The building in which this fresco is painted was originally a monastery called the Cestello, but being now a convent of nuns the place is under what is termed *clausura*, and the fresco cannot be seen without an order from the Archbishop.

the Convent of San Francesco del Monte at Perugia. The figure of the Child in this fresco is sweet and tender in expression, and the Madonna dignified and beautiful. "The Adoration of the Kings" in Santa Maria de Bianchi, at Città della Pieve, painted in 1504. The great number of figures in this composition, as well as the excellence of the execution, caused this fresco at one time to be wrongly assigned to Raphael.* For this painting Perugino received only 75 florins, bargaining for a mule and a guide to take him to the spot. Perugino and his pupils decorated the hall and chapel of the Exchange at Perugia, covering the edifice with the finest productions of his pencil, and even designing the pattern of the ornaments and furniture, thus completing a work which illustrates the use of painting applied to mural decoration. This work is to the fame of Perugino as the Stanze of the Vatican is to that of Raphael. The fresco of the Martyrdom of St. Sebastian is in a chapel dedicated to St. Sebastian attached to a convent of nuns outside the small town of Panicale, overlooking the lake of Perugia. It is in a good state of preservation, but some years ago it narrowly escaped destruction. The bishop of the diocese was scandalised at the partly naked figure of the saint being in a chapel which was attended by nuns. A compromise was however effected by placing a veil over the offending figure, large nails being driven into the fresco for the purpose. It was painted in the year 1505, and may be ranked among the best works of a painter, who, by his genius and the influence he exercised upon his great contemporaries, formed an epoch in the history of Art.

* The Society has acquired finely-executed drawings of the three last-mentioned frescoes. The "Adoration of the Kings" will, as a chromo-lithograph, form part of the Second Annual Publications for 1869.

The National Gallery possesses two examples by Perugino, a small Madonna and Child, with St. John, in tempera; and an altarpiece in three compartments, formerly at Pavia, in oil colours. Perugino has been represented as a very irreligious man, denying the immortality of the soul, and on his deathbed refused to confess, saying that he should like to know what became of souls which did not confess. In consequence of this and his refusal of the sacrament he was buried in unconsecrated ground.



NINTH YEAR (1857).

ANNUAL PUBLICATIONS.

- I. CHRIST AMONG THE DOCTORS. A Chromo-lithograph by Mr. Vincent Brooks, from a Drawing by Signor Mariannucci after the Fresco by Pinturicchio in the Cathedral of Spello.*
- II. TWO ENGRAVED OUTLINES OF HEADS in the Fresco of Christ among the Doctors, traced from the Originals.
- III. THE MADONNA AND SAINTS. A Chromo-lithograph produced under the direction of Professor L. Gruner, from a Drawing by Mrs. Higford Burr after the Fresco by Ottaviano Nelli in the Church of Santa Maria Nuova at Gubbio.*
- IV. TWO ENGRAVED OUTLINES OF HEADS in the Fresco of the Madonna and Saints, traced from the Originals.
- V. A NOTICE OF NELLI'S FRESCO OF THE MADONNA AND SAINTS, by A. H. Layard, M.P.
- VI. TWO ENGRAVINGS ON WOOD (29 and 30), in continuation of the series of frescoes by Giotto in the Arena Chapel at Padua: viz.—
 1. *The Washing of the Disciples' Feet.*
 2. *The Kiss of Judas.*

PINTURICCHIO. Born at Perugia 1454. Died at Siena 1513. He was the son of one Benedetto di Biagio, and,

* These subjects are out of print and no longer sold by the Society.

from the lowness of his stature, was called Pinturicchio, or Pieturicchio, "the little painter." He was brought up in the school of Benedetto Bonfigli, under whom Perugino had also learnt his art. Pinturicchio holds a place as the link between Pietro Perugino and Raphael. He was rather an assistant than a pupil of the former (being only eight years younger), and marks the transition between the Umbrian school and the Roman, founded by Raphael. In some respects he was a more gifted artist than Perugino, displaying great dramatic vigour in his works, and may be considered as the first of the historical painters of the Umbrian school. He was a good landscape painter for his time; to which class of art he was one of the first to pay any great attention. In 1502 Pinturicchio executed his great work, the painting of the library in the Cathedral of Siena with a series of historical representations from the life of Eneas Sylvius Piccolomini, afterwards Pope Pius II., in which he employed the young Raphael as his assistant in making some of the designs.* These works, with the frescoes he executed in the churches of Santa Maria Araeceli and of Santa Croce in Gerusalemme in Rome, and in the chapel of Santa Maria Maggiore at Spello, may be classed among the most perfect examples of the decorative mural paintings of the sixteenth century combined with architecture. The subject of "The Death of St. Bernardino" in the church of the Araeceli is a most elaborate work, and the heads in it are marked by great power and expression. Those at Spello were painted in the years 1500 and 1501, when Pinturicchio was in the full maturity of his powers. The subjects occupy the three sides of the chapel—the fourth being open to the church—and

* An interior view of the Library at Siena is among the Society's collection of water-colour drawings.

represent "The Annunciation," "The Nativity," and "Christ disputing with the Doctors." These frescoes by neglect and indifference are fast disappearing. They are not widely known, being out of the beaten track of travellers, and away from the main road. In one of them, "The Annunciation," is his own portrait, signed "Bernardinus Pictorieius Peruginus, 1501." In the third subject, "Christ disputing with the Doctors," the painter has introduced the portrait of his patron Trojolo dei Baglioni, the Prior of Spello, at whose cost the frescoes were executed. Pinturicchio appears to have made, like Andrea del Sarto, an unfortunate marriage. His wife Grania consigned him to a terrible death. She locked him up in his house at Siena alone during an illness, and left the unhappy painter to die of neglect and starvation.

OTTAVIANO DI MARTINO NELLI, the son of a painter, flourished in the commencement of the fifteenth century, and was a contemporary of Gentile de Fabriano. There is a probability that among the pupils of Ottaviano may be reckoned Giovanni Sanzio, the father of Raphael. He painted chiefly in fresco, and his works are remarkable for their warm colouring and the tender expression and sentiment of the heads. The fresco of the Madonna and Saints in the Church of Santa Maria Nuova at Gubbio was painted in 1403. This work is of considerable merit, and is probably the best-preserved fresco of Nelli's remaining. It represents the Virgin and Child surrounded by saints and angels of a quaint and innocent simplicity, receiving the adoration of the members of the noble family of Pinoli, for whom the fresco was painted, probably in fulfilment of a vow.

OCCASIONAL PUBLICATIONS, 1857.

- I. THE HEAD OF A FEMALE SAINT. A cast from a bas-relief by Donatello, in the possession of Lord Elcho.
- II. TWO PHOTOGRAPHS. From copies executed by Mr. Rainford, after the paintings by Tintoretto in the Scuola di S. Rocco at Venice: viz.—
1. *Christ before Pilate.*
 2. *Christ bearing the Cross.*
- With a Description by John Ruskin.

DONATO DI BELTO DI BARDI, known commonly as Donatello, was born of humble parents at Florence in 1383. He died in 1466. Under the patronage of the Martelli family he became the pupil of Lorenzo Bicci. His great talents attracted the attention of Cosimo de' Medici, for whom he executed many important works. The tendency of his mind was towards sentiment and nature, the characteristics of Christian art, and in studying the works of Brunellesco, his style assumed great breadth and grace. Donatello was not only an excellent sculptor but was also very skilful in works of stucco, and highly esteemed as an architect. He was the true restorer of sculpture, and the first who succeeded in giving to his figures that freedom of movement and force of expression which were afterwards carried to the highest point by Michelangelo. He is also the more worthy of commendation, because in his day the antiquities, from which later masters studied, had not been discovered and excavated. Among the masterpieces of

Donatello may be mentioned the figure of a Magdalene for the baptistery of Florence, the tomb of Pope Giovanni Coseia (John XXIII.), and the celebrated figure of St. Mark, which is said so to have excited the admiration of Michelangelo as to make him ask, "Well! why don't you speak?" Among his principal bas-reliefs are those in the Medici palace, and those representing the life of St. Anthony for the Sanctuario of Padua, and the gates of the Church of St. John at Siena, afterwards removed to Florence. The private character of Donatello was remarkable for its virtue, goodness, and liberality; he attached little value to his gains, but kept what money he had in a basket, suspended by a cord to the roof, and from this all his assistants as well as his friends took what they needed, without being expected to say anything to him. He passed his old age cheerfully, and, when he became too decrepit to work longer, he was taken care of by Cosimo de' Medici, and others of his friends.

JACOPO ROBUSTI. Born at Venice 1512. Died 1594. His father was a dyer (in Italian *tintore*),—hence he received in childhood the diminutive nickname *Il Tintoretto*, by which he is best known to us. He was a contemporary and pupil of Titian, but was dismissed by that master for disobedience to his commands; yet it has been affirmed that the great artist was jealous of his pupil. Tintoretto, however, pursued his studies, and, as he had a good opinion of his own talents, when he set up his establishment wrote the following words over his workshops (the refined "studio" had not then been invented): "The design of Michelangelo, and the colouring of Titian." Tintoretto's pictures display great originality of conception and a depth and force almost unsurpassed; but as a painter he was unequal, and in his compositions may be found frequently great faults, side by side with the highest

beauty. He possessed wonderful facility of execution, but did not give sufficient time and study to his work. The portraits by Tintoretto are a class of his works more carefully executed than any other. In the Scuola di S. Rocco there are *fifty-seven* paintings by this prolific artist; several of them are very large, and the figures throughout are the size of life. The Crucifixion, painted in 1565, is perhaps the finest of his works, both in conception and execution. In the Academy of the Fine Arts at Venice is another fine production by Tintoretto. It was originally in the Scuola of St. Mark, near SS. Giovanni e Paolo. It represents St. Mark appearing in the air and delivering a man, who was his votary, from the torments of martyrdom. This picture exhibits a great number of figures; many well executed foreshortenings, and portraits from the life, which render the work one of infinite interest; it is also painted with great care, and glows with colour and movement.



TENTH YEAR (1858).

ANNUAL PUBLICATIONS.

- I. THE NATIVITY OF OUR LORD. A Chromo-lithograph by Mr. Vineent Brooks, from a Water-colour drawing by Signor Mariannucci, after the fresco by Pinturicchio in the Cathedral at Spello.*
- II. TWO ENGRAVED OUTLINES OF HEADS in the fresco of the Nativity of Our Lord, traced from the originals.
- III. THE BURIAL OF ST. CATHERINE. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Bignoli, after the fresco by Luini in the Brera Gallery at Milan.†

* For Pinturicchio's frescoes at Spello see page 43. The chromo-lithographs of all the three subjects are out of print and no longer sold by the Society.

† This chromo-lithograph is out of print and no longer sold by the Society. The legend of St. Catherine was the most popular in mediæval times. She was the Minerva of Christianity, the patroness of Learning and Theology, and—on account of her royal birth—of ladies of rank. She was the daughter of Costis king of Egypt, living at Alexandria, and was celebrated for her acquirements in learning and philosophy. Being converted to the Christian faith she gave herself up to God, refusing all offers of marriage, and lived in contemplation of the day when she should be united to her heavenly spouse. The tyrant Maximian went to Alexandria and persecuted all the Christians who would not sacrifice to the gods. He ordered St. Catherine to be tortured between four wheels armed with spikes, but when she was being bound to these wheels fire and lightning came down from heaven, shattered them, and killed her executioners with the fragments that flew about. She was then scourged and beheaded, and angels carried her body over the Red Sea to Mount Sinai, where it found its final resting place. She was martyred A.D. 307.

IV. ENGRAVED OUTLINE OF TWO HEADS in the fresco of the Burial of St. Catherine, traced from the originals.

V. A NOTICE OF THE FRESCOES BY PINTURICCHIO in the Cathedral at Spello, by A. H. Layard, M.P.

VI. FOUR ENGRAVINGS ON WOOD (31 to 34), in continuation of the series of frescoes by Giotto in the Arena Chapel at Padua : viz.—

1. *Christ before Caiaphas.*
2. *The Flagellation.*
3. *Christ bearing the Cross.*
4. *The Crucifixion.*

BERNARDINO LUINI (or di Luvino, a village on the Lago Maggiore). Flourished during the early part of the sixteenth century. He studied in the school of Leonardo da Vinci, and was the most distinguished follower of that master. As a fresco painter he was one of the greatest artists that has appeared in Italy, and his excellence has been by no means sufficiently acknowledged. The comparative obscurity of his name is partly owing to his having been overlooked by Vasari, or only slightly mentioned under the designation of Bernardino da Lupino, and partly to some of his best works being attributed to Leonardo da Vinci, though wanting Leonardo's exquisite tone and grandeur of style. Milan is rich in the works of Luini. A great number of his frescoes have accrued to the Brera Gallery from the walls of suppressed churches and convents. There are other frescoes in some of the palaces of Milan, as in the Casa Silva, and a great number in the Franciscan Convent at Lugano. Amongst the latter may specially be mentioned "The Crucifixion," containing about one hundred and forty figures, which are of great beauty, and full of inspiration

and faith. His finest works are the series from the Church at Saronno, painted about the year 1530. These frescoes are admirable examples of mural decoration, and display great appreciation of the beautiful, and excellence of design. They represent, 1. The Marriage of the Virgin; 2. The Adoration of the Kings; 3. The Presentation in the Temple; 4. Christ disputing with the Doctors. "Life is here painted in its most cheerful splendour, and yet with sincerest feeling; the Adoration of the Kings is particularly rich in invention, noble in style, and delicately conceived."*

* See Kugler's Handbook of Painting, vol. ii. p. 293. These works were published by the Arundel Society in the years 1864, 1865, and 1866.



ELEVENTH YEAR (1859).

ANNUAL PUBLICATIONS.

- I. THE VIRGIN AND CHILD AMIDST SAINTS ; AND THE RESURRECTION OF OUR LORD. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Mariannecci, after the fresco by Giovanni Sanzio, in the Church of St. Domenico at Cagli.
- II. ENGRAVED OUTLINE OF THE FIGURE OF AN ANGEL, from the fresco by Sanzio (supposed to be the portrait of the artist's son Raphael), traced from the original.
- III. THE VIRGIN AND CHILD, with portrait of the Donor. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Mariannecci, after the fresco by Leonardo da Vinci in the Monastery of St. Onofrio at Rome.
- IV. ENGRAVED OUTLINE OF THE HEAD OF THE VIRGIN, from the fresco by L. da Vinci, traced from the original.
- V. A NOTICE OF THE FRESCO BY SANZIO IN THE CHURCH OF ST. DOMENICO AT CAGLI, by A. H. Layard, M.P.
- VI. TWO WOOD ENGRAVINGS (35, 36), in continuation of the series of frescoes by Giotto in the Arena Chapel at Padua : viz.—
 1. *The Pietà.*
 2. *The Resurrection.*

GIOVANNI SANZIO, OR SANTI. Flourished during the latter part of the fifteenth century.* In early life he was influenced by the works of Ottaviano Nelli (of whom there is a probability he was a pupil) and Piero della Francesca; but at a later period, when he had acquired the friendship of Andrea Mantegna, his style greatly improved. He was the most distinguished contemporary of Perugino; but his fame rests, very unjustly, not so much upon the merits of his works as upon the honour which the paternity of the greatest of painters has conferred upon him. The style of this master is simple and serious, and his children's heads are of great loveliness. His most developed pictures are chiefly those which were executed in Urbino. The fresco in the Church of the Dominicans at Cagli, painted about the year 1492 for one Pietro Tiranni, and reproduced in chromo-lithography by the Arundel Society, is the most important work that Sanzio ever executed. It is divided horizontally into two distinct parts. In the lower division the Virgin is seated on a throne supporting the Infant Christ, and on each side of her are two saints and a boy angel. According to a tradition the angel, with his arms crossed, to the right of the throne, is the portrait of Giovanni's son Raphael, then a boy nine years old. The four saints are,—the Baptist as the precursor, St. Peter as the head of the Catholic church, and St. Francis and St. Dominic as the founders of the two great religious orders which were mainly instrumental in establishing its authority. In the upper part, in a semicircle, Santi has painted the Resurrection of our Lord. The drawing is full

* The date of his birth is not known. He was the son of one Sante, whose father Peruzzolo could trace his descent from an ancestor also named Sante living in the beginning of the fourteenth century. From this ancestor he took the name of "de' Santi," Latinised into "Sanctins," and then Italianised into "Sanzio."

and animated, and the colouring fresh. This fresco is also peculiarly interesting as showing the influence which he must have exercised over his son, the figures in it having a charm which gives a foreshadowing of Raphael.

LEONARDO DA VINCI. Born in the year 1452 at Vinci, a village in the Val d'Arno. He died in France in 1519. He was a natural son of Pietro da Vinci, an advocate of Florence, by whom he was placed in the school of Andrea Verocchio. Leonardo da Vinci stands at the head of a period of the highest development of art. That period has never since been equalled. Within thirty years, viz. between 1490 and 1520, the greatest painters whom the world has ever seen were living and working together. Leonardo da Vinci displayed extraordinary versatility. He seemed to possess all the gifts of the age in which he lived. He was a sculptor, architect, painter, musician, and poet, as well as the best mathematician and most ingenious mechanic of his time. Of the many fine productions by Leonardo da Vinci the two grandest were:—1. The equestrian statue, intended to have been cast in bronze, of colossal dimensions, in memory of Francesco Sforza. The splendid anatomical studies which Leonardo made for this work still exist; but when Milan was conquered by the French, in 1499, the model was used as a target by the Gascon cross-bowmen and destroyed. 2. The fresco of the Last Supper, painted in the refectory of the Dominican Convent of Santa Maria della Grazie at Milan. The picture is 28 feet in length, and the figures are larger than life. Of this magnificent creation of art only the mouldering remains are now visible. During an inundation in 1500 it remained for a time partly under water, and the colours thus became much faded, as the work was not in pure fresco but finished in oil. In 1652 a hole was broken in

the wall on which it was painted for the purposes of a doorway. In 1726 the picture was entirely repainted, and in 1770 it was retouched a second time. Almost every trace of Leonardo's work has therefore vanished. Of this admirable picture, justly regarded as the compendium of all Leonardo's studies and writings, an engraving was made by Raphael Morghen, and this work is considered the masterpiece of the engraver as the picture is that of the painter. There is also a finished coloured copy of the fresco in the Brera Gallery at Milan. The fresco from the Convent of St. Onofrio at Rome, published by the Arundel Society, was painted by Leonardo after he had for some years employed his talents in Upper Italy as an engineer. It was executed about the year 1514, when Raphael, at the height of his fame, was engaged in painting the frescoes in the Vatican.

As an additional proof of the versatile genius of this great man may be mentioned a Map of the World in his handwriting lately discovered by Mr. B. B. Woodward, the Queen's Librarian, in Her Majesty's Library at Windsor, and described by Mr. R. H. Major, in a paper printed in vol. 40 of the *Archæologia*. This map is the more remarkable as it is supposed to be the earliest yet made known to the world in which the name of America is inscribed. Of the various writings on Art by Leonardo, the *Trattato della Pittura* has descended to our times, and still forms a very useful compendium.



OCCASIONAL PUBLICATION, 1859.

THE PORTRAIT OF DANTE. A Chromo-lithograph from the fresco by Giotto, in the Palazzo del Podestà (now called the Bargello), from a fac-simile traced and coloured by Mr. Seymour Kirkup.*

This portrait, painted about the year 1300, formed part of one of the earliest recorded performances of Giotto, in which was also introduced the portraits of Brunetto Latini, Corso Donati, and others. Vasari speaks of these works as the first successful attempts at portraiture after the revival of art. The fresco was plastered over not long after it was done by the political enemies of Dante, and for ages, though known to exist, it was buried from sight. The merit of restoring this most valuable relic to light is due to Mr. Aubrey Bezzi and Mr. Seymour Kirkup, who in 1840, with the permission of the Tuscan Government, removed the plaster, and discovered the portrait. It roused great enthusiasm among the Florentines, and thousands shouting "*l'abbiamo il nostro poeta*," flocked to gaze on the well-known features of their beloved poet. When the portrait was painted by Giotto, Dante was still in middle life, and his features were not marked with that melancholy which the ingratitude of his country afterwards wrote upon them. Unfortunately, before the plaster was removed, a nail had been driven into the wall where the eye was; it was carelessly pulled out bringing with it the original plaster of the wall. Soon after the discovery the head was re-painted, and the original likeness lost, but, fortunately, not till Mr. Kirkup had made a careful coloured tracing from it.

* For a notice of Giotto see page 25.

TWELFTH YEAR (1860).

ANNUAL PUBLICATIONS.

- I. THE DEATH OF ST. FRANCIS OF ASSISI. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Mariannecci, after the fresco by Domenico Ghirlandaio, in the Church of Santa Maria Trinità at Florence.*
- II. HEADS OF A BISHOP AND A PRIEST. A Chromo-lithograph from the above-mentioned fresco on the scale of the original.
- III. A NOTICE OF GHIRLANDAIO, with an account of the fresco of St. Francis, by A. H. Layard, M.P.
- IV. TWO WOOD ENGRAVINGS (37 and 38), concluding the series of the frescoes by Giotto, in the Arena Chapel, Padua: viz.—
 1. *The Ascension.*
 2. *The Descent of the Holy Spirit.*
- V. TITLE-PAGE AND LIST OF SUBJECTS belonging to the above series of wood engravings.
- VI. A NOTICE OF GIOTTO AND HIS WORKS IN PADUA, by John Ruskin. Part III., concluding the work.

DOMENICO GHIRLANDAIO. Born 1449. Died 1497. Domenico di Tommaso di Currado Bigordi was the son of a goldsmith of repute in Florence, who was called “Il Ghir-

* The chromo-lithograph of this subject is out of print and no longer sold by the Society.

landaio" or "Grillandaio," the garland maker, because of the gold and silver wreaths which were made by him, and worn in those luxurious times by the Florentine damsels. The nickname descended to his son, who was intended for the profession of a goldsmith; but at the age of twenty-four he left it, took to painting, and earned the reputation of being one of the chief masters of his time in Florence. Ghirlandaio surpassed all his contemporaries in the precision of his drawing and the delicacy of his execution. He had many scholars, the most eminent being Michelangelo, and who, according to tradition, assisted him in the frescoes of Santa Maria Novella. Ghirlandaio's principal works are in Florence. An important characteristic in the productions of this master is the introduction of portraits of celebrated contemporaries as spectators in his historical representations. Among his earliest works is the fresco of "The Last Supper" in the refectory of the Church of the Ognissanti at Florence, bearing the date of 1480. This fresco is remarkable for the diversity of expression given to each head, particularly that of Judas, which is very striking.* Ghirlandaio painted the same subject in the refectory of the Convent of St. Mark; but there is much less force and expression in that composition. In the Sassetti Chapel of Santa Maria Trinità he painted six frescoes, which were completed in 1485, representing events in the history of St. Francis of Assisi. Of these the death of the Saint is considered to be the painter's masterpiece, and one of his most perfect historical works. The scene is placed in an open colonnade, terminating with an altar, a free representation of Santa Maria degli Angeli, where the saint expired in 1226. The heads

* The Society possesses a drawing of this subject which was published in 1866 as a chromo-lithograph.

are depicted with great skill; at the head of the bier is a bishop chanting the litanies, with spectacles on his nose, which is the earliest known representation of those implements, then recently invented. In a Chapel of the Collegiate Church at St. Gimignano are a series of frescoes by Ghirlandaio; one, representing the death of St. Fina (to whom the chapel is dedicated), is a very fine work, but resembling much in design the artist's fresco of the death of St. Francis.* Ghirlandaio was also invited to Rome by Pope Sixtus IV. to take part, in rivalry with his eminent contemporaries, in the painting of the Sistine Chapel, where he depicted "The Calling of Peter and Andrew" and "The Resurrection of Christ." The latter is now destroyed, but the other subject displays in a remarkable degree the powers of a great painter.

His most important undertaking, which was completed in 1490, was the decoration of the Tornabuoni Chapel of the Church of Santa Maria Novella at Florence. The walls were covered with fourteen frescoes, representing on one side events in the life of the Virgin, and on the other incidents in that of St. John the Baptist. In these compositions he has, as usual, introduced portraits of distinguished and illustrious persons of his day, among whom may be mentioned Ginevra de' Benci, the celebrated beauty, and many members of the Medici and Tornabuoni families.†

Ghirlandaio in later life devoted himself to mosaic, having executed works in this material at Florence, Orvieto, and Siena. He was wont to say that "painting was design, but that the true painting for eternity was mosaic."

* The Society possesses a copy of this fresco amongst its collection of drawings.

† Eleven of these subjects are among the Society's collection of water-colour Drawings; two of them, "Zacharias naming his Son" and "St. John Preaching," were published in 1867.

THIRTEENTH YEAR (1861).

ANNUAL PUBLICATIONS.

SEVEN CHROMO-LITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecchi, after the Frescoes in the Brancacci Chapel in the Church of Santa Maria del Carmine at Florence: viz.—

- 1 and 2 (on one sheet). *The Fall of Adam and Eve,* and *The Expulsion from Paradise*, after Masaccio.
3. *The Tribute Money*, after Masaccio.
- 4 and 5 (on one sheet). *Two Heads from the Tribute Money*, on the scale of the original fresco.
- 6 and 7 (on one sheet). *St. Peter Baptizing and St. Peter Preaching*, after Masaccio.

MASACCIO. Born 1402. Died 1429.* Tommaso di Giovanni di Simone Guidi, the son of a notary, was born in the town of St. Giovanni on the Arno above Florence. He was familiarly called Masaccio, a reproachful corruption of his own name, meaning “slovenly or dirty Tom,” on account of his negligent habits and dress. At an early age he obtained celebrity by painting some frescoes in the chapel of St. Catherine in St. Clemente at Rome; and upon the death of Masolino he received a commission to complete

* According to Vasari he was born in 1417 and died in 1443, but contemporary documents of undoubted authenticity furnish more trustworthy materials than the mere traditions used by that biographer.

the great work of decorating the Brancacci Chapel. During the progress of this he left Florence hastily for Rome, it is supposed for the purpose of escaping his creditors. Much mystery hangs over the cause of his death, which was sudden, but a report was circulated in Florence that he was poisoned. Masaccio's marks one of the distinct and well-defined periods of the development of art in the fifteenth century, in the same manner that Giotto does in the fourteenth, both giving in their day a decided impulse to the new direction in which art was progressing. In skill as a draughtsman and designer in colour on a large scale, Masaccio anticipated the artistic triumphs of the sixteenth century.

The Brancacci Chapel in the Church of Santa Maria del Carmine at Florence was built in the early part of the fifteenth century by Felice Michele di Piuvichese Brancacci, a noble Florentine. Its decoration was not completed until about eighty years later. This chapel was dedicated to St. Peter, and in honour of him its walls were covered with frescoes, which are now among the most important monuments of art remaining from the fifteenth century. The execution of this work was commenced by Masolino; it was continued after his death by Masaccio, and completed by Filippino Lippi. The great painters of the latter part of the fifteenth and the whole of the sixteenth centuries, not excepting Michelangelo and Raphael, did not disdain to study these frescoes, and to a certain extent form their style upon them; and the influence of these remarkable works reached far beyond the century in which they were painted.*

* For a full description of these works, see Mr. Layard's *Notice of the Brancacci Chapel*, published by the Arundel Society, 1868.

OCCASIONAL PUBLICATIONS, 1861.

I. THE ANNUNCIATION. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Mariannucci, after the fresco by Pinturicchio, in the Cathedral at Spello.*

II. THREE ENGRAVED OUTLINES OF HEADS IN THE FRESCO OF THE ANNUNCIATION (one of them being a portrait of the painter) traced from the originals.

* This fresco is to the left on entering the Baglioni Chapel. The composition is very simple, the subject being treated in the conventional manner of the Umbrian school. The Virgin, a most graceful figure, stands before a high reading desk and rests one hand upon an open book. The kneeling angel, delivering his holy message, is one of the noblest figures of this class that Pinturicchio ever painted. The Almighty above, supported by cherubim, sends the mystic dove towards the Virgin. In the background is an arcade the columns of which are ornamented with arabesques. To the right, beneath a window, is represented, as suspended to the wall in a frame, the portrait of the painter. For an account of Pinturicchio and his frescoes at Spello, see page 43.

These chromo-lithographs are now out of print and no longer sold by the Society.



FOURTEENTH YEAR (1862).

ANNUAL PUBLICATIONS.

- I. FIVE CHROMO-LITHOGRAPHS, executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannucci, in continuation of the series of frescoes in the Brancacci Chapel in the Church of Santa Maria del Carmine at Florence: viz.—
1. *St. Peter and St. John healing a Cripple*, and *St. Peter raising Tabitha*, after Masolino da Panicale.
 2. *Head from the fresco of the Raising of Tabitha*, on the scale and in exact imitation of the original.
 - 3 and 4 (on one sheet). *St. Peter in Prison visited by St. Paul*, and *St. Peter delivered from Prison*, after Filippino Lippi.
 5. *Head from the fresco of St. Peter in Prison*, on the scale of the original fresco.
- II. ST. STEPHEN DISTRIBUTING ALMS. A Copper-plate Engraving by Herr Schäffer, from a drawing by M. Kupelwieser, in continuation of the series of frescoes by Fra Angelico in the Chapel of Nicholas V. in the Vatican.*

MASOLINO DA PANICALE. According to Vasari, Masolino was born in 1403, in the town of Panicale of Valdelsa, in

* For an account of Fra Angelico and his frescoes in the Vatican, see page 17.

the Florentine territory, and died in 1440; but it appears from reliable documents in the Florentine archives that Masolino was the son of one Cristoforo Fini, and that he was born at Florence in the year 1383. His name was Tommaso, of which Masolino is the diminutive. He studied painting under Starnina, an artist of some reputation. In 1428 he painted some frescoes at Castiglione d' Olona, in Lombardy. He was chosen to decorate the Braneacci Chapel, and executed several works in that place, but the only subject now remaining which can be assigned to Masolino is "The Raising of Tabitha."* The others must have been upon the vault of the Chapel and in the lunettes, and were destroyed or concealed beneath the comparatively modern decoration with which the upper part of the building is now covered. According to Vasari his too zealous study and the fatigues to which he perpetually subjected himself so weakened his frame that his life was prematurely terminated, and his pupil Masaccio was appointed to continue the work he had begun. Masolino would have been the leading painter of the first part of the fifteenth century but for the altogether exceptional artistic power of his associate Masaccio. There is a picture in the Royal Gallery at Berlin attributed to Masolino; it represents St. Helena standing on the sea-shore, superintending the reception of corn for the wants of the people.

FILIPPINO LIPPI. Born 1460. Died 1505. Vasari's account of the parentage of Filippino Lippi has been disproved

* Vasari describes this fresco as "St. Peter releasing his daughter Petronilla from her infirmity." The manner however in which the subject is treated would hardly agree with the Roman legend, and it is more probable that the painter chose for his subject an incident described in Scripture, rather than an apocryphal and little-known story.

by documentary evidence. He was *not* the son of Filippo Lippi, the celebrated painter and Carmelite friar. Filippino was born at Prato, near Florence. As a boy he was taught painting by Fra Filippo, and finished his studies under Fra Diamante. He was a fellow-student of Sandro Botticelli, who was about his own age. His style is similar to that of Botticelli, but his works attained a richness and harmony never reached by Fra Filippo Lippi. His heads are fine, and portraiture is frequently and beautifully used in his compositions. One of the earliest works of Filippino Lippi was an altar-piece painted on panel in 1480, representing "The Vision of St. Bernard." It was painted for the Chapel of Francesco del Pugliese at Campara, outside one of the gates of Florence, and now placed in the Church of the Badia, within the walls of that city. The Saint is seated, writing the Life of Christ, when the Virgin suddenly appears, attended by a train of cherubs, and dictates his composition. The portrait of the donor, who kneels in the corner, is awkwardly placed, and the figure of St. Bernard is unnaturally long; but, notwithstanding these defects, the picture is very charming, and is perhaps Filippino's finest easel subject.* The frescoes in the Caraffa Chapel in the Church of Santa Maria sopra Minerva, at Rome, painted between 1489 and 1493, and those in the Chapel of the Strozzi family in the Church of Santa Maria Novella, at Florence, painted in 1500, are remarkable for the rich ornamental decorations and arabesques introduced in the architecture. Amongst those in the Caraffa Chapel is the allegorical representation of "The Disputation of St. Thomas Aquinas." The saint is seated on a throne between the four Cardinal

* This subject, as a chromo-lithograph, formed part of the Second Annual Publications of the Society for 1868.

Virtues, defending the Church from the attacks of her enemies, and he tramples under foot a prostrate unbeliever. Before him stand discomfited the heretics Arius, Sabellius, Averroes, and others.* Among Filippino's best and most finished historical works are those in the Brancacci Chapel. He completed the subject of "The Raising of the King's Son," left unfinished by Masaccio at his death. He also painted the subjects of "St. Peter in Prison visited by St. Paul," "St. Peter delivered from Prison," and "The Martyrdom of St. Peter."

Filippino Lippi died suddenly of fever and quinsy whilst occupied in painting a picture for the Church of the Annunziata at Florence. This picture, representing the Deposition from the Cross, was finished by Pietro Perugino, and is now in the Academy of Fine Arts at Florence. Filippino was held in high esteem by his fellow-citizens, and when his funeral passed through the streets the shops were closed as a mark of respect.

* A copy of this fresco by Signor Mariannecci is among the Society's collection of water-colour drawings.



OCCASIONAL PUBLICATIONS 1862.

- I. and II. TWO CHROMO-LITHOGRAPHS executed by Messrs. Storeh and Kramer, under the direction of Professor L. Gruner, from Water-colour Drawings by Signor Mariannecci : viz.—
1. *The Burial of St. Cecilia*, a fresco by Francesco Francia in the Church of St. Cecilia at Bologna.
 2. *The Madonna del Sacco*, a fresco by Andrea del Sarto in the cloister of the Convent of the Annunziata at Florence.
- III. AN ALPHABET OF CAPITAL LETTERS, selected from the illuminations of Italian Choral Books of the fifteenth and sixteenth centuries. Engraved in outline, with the letter F. (attributed to Fra Angelico) printed in colours.
- IV. A PLASTER CAST, from a reduction in Alabaster by Mr. Cheverton, of the HEAD OF ONE OF THE HORSES OF NIGHT, from the eastern pediment of the Parthenon, now forming part of the Elgin Collection in the British Museum.*

* The chariot of Night sinking into the Ocean at the moment when that of the Sun was rising in the East terminated the composition on one side of the pediment. The original marble is of the finest possible workmanship, and its surface has been very little injured. The size of it is 1 foot 8 inches in height by 2 feet 9 inches in breadth, and the reduction is to the scale of one-third. See notice of Elgin Marbles, page 21.

FRANCESCO FRANCA. Born 1450. Died 1517. The family name of this painter was *Raibolini*. His father, Marco di Giacomo Raibolini, was a carpenter of Bologna. Francia was the name of a goldsmith to whom Francesco was apprenticed; hence he was called *Il Francia*.* He was celebrated for the execution of dies for coins and medals, and at the age of forty he took to painting. He was one of the best artists of the latter part of the fifteenth century, and equal in rank with Perugino; but in Francia the sentimentality of Perugino is moderated without any deficiency of deep and fervent feeling. His talents first excited attention from a picture executed in 1490 for the Felicini family, and placed in the church of La Misericordia, after which he executed some important works for Giovanni Bentivoglio of Bologna. Francia was chiefly excellent as an oil-painter, but the frescoes in St. Cecilia, at Bologna, are among his best works. They are scenes from the history of St. Cecilia; but the Marriage and the Burial of the Saint are the most remarkable.† Since their publication by the Arundel Society the originals have, by neglect and ill-usage, fallen into ruin and decay. Francia was an intimate friend and admirer of Raphael; but there does not appear to be any good foundation for the story that envy of his friend's superior talents hastened his death. A fine example of Francia's oil-painting

* It is remarkable how large a number of Italian painters were originally goldsmiths. Amongst them may be mentioned Oreagna, Verocchio, Sandro Botticelli, Ghirlandaio, and Andrea del Sarto. Other names might be added, as Luca della Robbia, Ghiberti, &c.

† St. Cecilia, Virgin and Martyr, A.D. 230. The legend of this Saint relates, that she was a Roman lady of good family, a patroness of music, and the inventress of the organ. When very young she was forcibly compelled to marry Valerian, a young patrician, whom she converted, together with his brother Tiburtius and their friend Maximus. They were all persecuted and suffered martyrdom.

is now in the National Gallery, and was formerly in the ducal palace of Lucca. It represents Christ lying dead on the lap of the Virgin.

ANDREA DEL SARTO. Born 1488. Died 1530. His father, Andrea Vannucchi, was a tailor (in Italian *sarto*), hence the appellation by which he was known, and has since become celebrated. At the age of seven he was apprenticed to a goldsmith, but, having displayed great talent in drawing, he became the pupil of Piero di Cosimo, and afterwards associated himself in work with Francia Bigio. His skill as a draughtsman won for him the title of "Andrea senza errore," and he obtained the reputation of being the best "*frescante*," or painter in real fresco, in Italy. The circumstances of his life were unfortunate, and his own acts foolish and even criminal. The well-known type of his female heads is no way derived from the ideal, but merely a generalizing of one individual, supposed to be his capricious and tyrannical wife, through whose bad influence much of his trouble and disgrace was caused. In 1518 he visited France on the invitation of Francis I. who intrusted him with some money for the purchase of certain pictures and sculpture. Andrea returned to Italy for that purpose, but the persuasions of his wife had more power than the faith he had pledged to the king, and he squandered the money which had been placed in his hands on his own pleasures, and from a highly-eminent position he sank to the very lowest. The unhappy circumstances of his life prevented him from reaching the highest excellence in art; but he would have been, under more favourable conditions, unsurpassed in power, versatility, and truth, yet he was without the mental and moral grandeur that would have made him a great imaginative painter. Andrea's earliest works are the frescoes in the

court of the Compagnia dello Scalzo at Florence. Those that remain are in *chiaroscuro*, and represent the history of St. John the Baptist.* Among his best works are the frescoes in the court of the SS. Annunziata at Florence. These consist of five subjects from the history of San Filippo Benizzi. One of them excels the rest in beauty: the subject is Children healed by touching the Garment of the Saint.† Also in the same place are The Nativity of the Virgin and The Procession of the Magi, published by the Society in 1866 and 1868. In the Nativity, one of the two female figures in the foreground wearing the Florentine habit is said to be the portrait of Andrea's wife, Lucrezia del Fede. The Procession of the Magi also contains three portraits: the first, a full-length figure looking at the spectator, is Jacopo Sansovino, the architect and sculptor; the second, who is leaning on him, and pointing forwards with one arm foreshortened, is Andrea himself; and the head seen in profile behind Jacopo Sansovino is that of the musician Ajolle, of whose madrigals Baldinucci and Benvenuto Cellini speak with admiration.

The fresco of the Madonna del Sacco, executed in 1525, is in the same convent over a doorway. It represents a simple Holy Family, in which Joseph is leaning on a sack. This is one of the most celebrated and widely-known works of the artist. He received only ten crowns for painting this fresco.

Another very important fresco was painted by Andrea (in 1526-7) in the refectory of the Convent of St. Salvi near Florence.‡ It represents the Last Supper, and in its ar-

* One of these subjects, "St. John Preaching," is among the Society's collection of drawings.

† This subject is also among the collection of drawings. It will, as a chromolithograph, form part of the Second Annual Publications for 1869.

‡ A copy of this fresco is among the Society's collection of drawings.

rangement resembles Leonardo da Vinci's great fresco, although wanting the grandeur of conception in that artist's work. It is among the most animated, whether as regards design or colour, ever executed by Andrea, who has imparted grace and majesty to all the figures. It is in a very good state of preservation. Its excellence formed the safeguard of the building in which it is placed during the siege of Florence in 1529. It was so much admired that the soldiers were not permitted to destroy the convent, as they were doing with the other edifices in the suburbs of the city. The easel pictures of Andrea are too numerous to be mentioned in this notice.

THE ALPHABET OF CAPITAL LETTERS has been selected from the examples in the well-known choral books in the Church of the Convent of St. Mark at Florence, in the Duomo at Florence, and in the Public and Piccolomini Libraries at Siena. Fra Angelico's first efforts are said to have been in miniature illuminations; and Vasari speaks of the choral books in St. Mark's at Florence, and others in St. Domenico at Fiesole, embellished by him. Those, however, which are preserved at St. Mark's were probably only designed by Fra Angelico and executed by his elder brother Benedetto da Mugello, who was Prior of the Dominicans in Fiesole. The date of these books is 1439. The date of the other examples in this collection is from 1423 to 1530, and the originals were executed by Giovanni di Paolo di Neri, Liberale da Verona, Frate Benedetto di Maestro Paolo Rinaldi, and others. Among the Society's collection are several coloured drawings of letters from which the outlines were taken.

FIFTEENTH YEAR (1863).

ANNUAL PUBLICATIONS.

I. FIVE CHROMO-LITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from water-colour drawings by Signor Mariannecci, in continuation of the series of frescoes in the Brancacci Chapel at Florence: viz.

1. *St. Peter and St. Paul raising the King's Son, and the Homage to St. Peter*, after Masaccio and Filippino Lippi.*
2. *Head from the fresco of The King's Son*, on the scale and in exact imitation of the original.
- 3 and 4 (on one sheet), *St. Peter and St. John healing the Sick by their shadows, and St. Peter and St. John giving Alms*, after Masaccio.

* The subject of this fresco is taken from an apoeryphal incident in the Life of St. Peter related in the Golden Legend. Theophilus, King of Antioch, having east the Apostle into prison, St. Paul interceded in his behalf and represented to the king that Peter could raise the dead. Theophilus asked that his son, who had been dead fourteen years, should be restored to life. St. Peter having been brought out of his prison prayed over the body of the boy, who returned to life; and, from witnessing this miracle, Theophilus and his subjects were converted to Christianity. In the right-hand corner of the fresco a second incident is represented. St. Peter is seated on a throne, and, before him, kneeling or standing, are various figures. Masaccio died before this fresco was completed, and many years afterwards it was finished by Filippino Lippi.

5. *Head from St. Peter and St. John giving Alms*, on the scale and in exact imitation of the original fresco.

II. ST. STEPHEN THRUST OUT BEFORE HIS MARTYRDOM, a copper-plate engraving by Herr Schäffer, from a drawing by M. Kupelwieser, in continuation of the series of frescoes by Fra Angelico, in the Chapel of Nicholas V. in the Vatican.*

* See page 17.



OCCASIONAL PUBLICATIONS 1863.

SIX CHROMOLITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, and (excepting Nos. 5 and 6) from Water-colour Drawings by Signor Mariannecci: viz.

1. *The Annunciation*, after the fresco by Fra Angelico on the outer wall of the range of cells in the Convent of St. Mark at Florence.*
2. *St. Augustine Teaching*, one of the series of frescoes by Benozzo Gozzoli at St. Gemignano, near Volterra, in Tuscany.
3. *The Conversion of Hermogenes the Sorcerer by St. James the Greater*, one of the series of frescoes by Andrea Mantegna, in the Church of the Eremitani at Padua.
4. *The Marriage of St. Cecilia*, after the fresco by Francesco Francia, in the Church of St. Cecilia at Bologna.†

* At the bottom of this composition the painter has written in Latin, "Hail Mother of Love, Mary, noble seat of the whole Trinity:" and below, "When thou comest before this figure of the spotless Virgin, take heed in passing that the Ave be not unsaid." Inside one of the cells at St. Mark's Convent is another Annunciation. The Virgin is kneeling, the angel stands before her, and behind him, outside the portico, is seen St. Peter Martyr. Notice of Fra Angelico, see page 15.

† For a notice of Francesco Francia, see page 68.

- 5 and 6. *Illuminated Capital Letters C and L*, from the choral books in the Piccolomini Library at Siena. Painted by Liberale da Verona and Frate Benedetto di Maestro Paolo Rinaldi, and representing St. Laurence before his martyrdom, and the Miracle of the Loaves and Fishes.*

BENOZZO GOZZOLI. Born 1424. Died about 1500. Benozzo di Lese di Sandro, called from personal characteristics Gozzoli, was the most distinguished scholar of Fra Angelico, and acted as his assistant at Orvieto. He was a contemporary of Melozzo da Forlì, with whom, by early writers, he was sometimes confounded. His earlier works display the peculiarly gentle style of his master, but afterwards he differed widely from Fra Angelico, and developed a forcible and natural style but not of great dramatic power. He had a lively sense of the beauty of the material world, and showed, for the time in which he lived, a very extraordinary skill in the treatment of the accessory parts of his paintings, as the landscapes, the architecture, and the birds and animals introduced, of which the dogs are particularly excellent. His principal works are a series of admirable frescoes in the Campo Santo at Pisa, commenced in 1469, and representing in twenty-four compositions the history of the Old Testament from the time of Noah to the visit of the Queen of Sheba to Solomon. Pictures on wood by Benozzo are rare, and greatly inferior in every quality of good painting to his frescoes. The National Gallery possesses two examples of this painter, both in *tempera*. The fresco of the Adoration of the Magi in the Riccardi Chapel at Florence is full of delicate and beautiful fancies. The series of frescoes at St. Gimignano,

* Illuminated capital letters, see page 71.

a little city on the road from Florence to Siena, painted about 1467, display the entire development of Benozzo's peculiarities, and are, perhaps, even more interesting from their careful execution and pleasing composition than his better-known works at Pisa. They illustrate the history of St. Augustine, Bishop of Hippo.* Benozzo died at Pisa, where he was long looked upon with great consideration, as much for his excellent qualities as for the distinction to which he had attained in art.

ANDREA MANTEGNA. Born 1430. Died 1506. He was the son of a poor farmer living near Padua, and was employed to tend sheep. The stories of Giotto and Mantegna are somewhat similar. At the age of ten he attracted the attention of Francesco Squarcione, who adopted and educated him. Squarcione, more distinguished as a teacher than an artist, surrounded his pupils with the best models of antiquity, which he had collected from the remains of ancient art in Italy and Greece, and the character of Mantegna's works displays the effect of his education. Mantegna was

* St. Augustine was born in the year 354, his mother Monica being an earnest Christian, his father a pagan. He was possessed of great talents, but in his youth was a votary of pleasure. At Milan, where he was professor of philosophy and rhetoric, he was thrown in the way of St. Ambrose, who converted him. He was ordained priest, and shortly afterwards chosen Bishop of Hippo. One of the drawings from the frescoes at St. Genignano represents a vision which he himself relates as occurring to him. While he was walking one day on the sea-shore meditating on the mystery of the Trinity, he saw a child filling a hole in the sand with water baled out of the sea; in answer to an inquiry from the saint, the child replied, "I wish to empty the sea into this hole;" the saint replied, "Child, it is impossible;" and the child, who was the Infant Jesus, said, "Not more impossible than to comprehend what you are now meditating upon," and immediately vanished. In addition to the subject published, the Society possesses in its collection five other drawings from this series

the ablest painter of his time in North Italy, excepting perhaps Giovanni Bellini, and his influence affected almost all the schools. His style is hard and severe, but his drawing is correct, and his execution most careful. The celebrated series of tempera pictures on paper fixed to cloth, known as "Cæsar's Triumph," now at Hampton Court Palace, were considered the masterpieces of Mantegna. These drawings, nine in number, were commenced about 1487, and finished in 1492, for Francesco Gonzaga, for the Palace near the Monastery of St. Sebastian, at Mantua. They were brought to England by Duke Carlo in the reign of Charles I., who purchased them; they were sold, it is said, under Cromwell for 1,000*l.*, but were afterwards recovered by the Crown. Unfortunately these works have suffered much by restoration, very little of the originals remaining. The frescoes in the Church of the Eremitani at Padua display all the originality of the painter, with very great perfection of workmanship, and a technical skill far surpassing anything previously known. "Here it was that Mantegna, assisted by other scholars of Squarcione, painted the Chapel of St. James and St. Christopher, the whole left side with the life of St. James being his work, as well as the last picture in the history of St. Christopher—the martyrdom of the Saint. Art here assumes the garb of the most living reality, the story being no longer symbolically expressed, but entirely told. The forms are complete in colour, foreshortening, chiaroscuro, and perspective: the single figures also, in order to bring them as near life as possible, bear the features of contemporary personages."* In the fresco of the Martyrdom of St. Christopher, Mantegna, among others, painted the portrait of his master Squarcione—the figure of a corpulent soldier

* Kugler's Handbook of Italian Painters.

clothed in green, having a spear in one hand and a sword in the other. In the same work he painted his own likeness, supposed to be the young soldier, with a spear in his hand, who stands close to St. Christopher in the Martyrdom.*

Mantegna was one of the first Italian painters who practised the art of engraving. He also distinguished himself as a sculptor, poet, and architect. His second son, Francesco, was also a painter, assisted his father, and completed his unfinished works at his death.

Andrea, from the excellence of his paintings, won the distinction of being celebrated by Ariosto; who, in the commencement of his thirty-third canto, enumerates him among the most illustrious painters of his time, as thus:—*Leonardo, Andrea Mantegna, Gian Bellino.*

* Drawings of all the subjects are among the Society's collection; two of them, from scenes in the Life of St. James the Greater, have been published as chromo-lithographs. St. James the Apostle, A.D. 43, called the Greater, either because he was much older than the other James, or because our Lord conferred upon him some peculiar honours and favours. He was beheaded at Jerusalem by order of Herod the Great, and was the first of the apostles who obtained the crown of martyrdom. St. Christopher, according to the legend, was a giant of great stature and strength, and after many marvellous acts suffered martyrdom. A full description of the events which these pictures depict will be found in Mrs. Jameson's work on *Legendary Art*.



SIXTEENTH YEAR (1864).

ANNUAL PUBLICATIONS.

- I. TWO CHROMO-LITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from water-colour drawings by Signor Mariannecchi, after the fresco by Bernardino Luini at Saronno :* viz.
1. *The Presentation in the Temple.*
 2. *Head of Joseph* from the foregoing subject, on the scale and in exact imitation of the original fresco.
- II. SAINT JOHN. An Engraving by Mr. Stoelzel, from a drawing by M. Kupelwieser, in continuation of the series of frescoes by Fra Angelico, in the chapel of Nicholas V. in the Vatican.†
- III. THE CONVERSION OF SAUL. An Engraving by Professor L. Gruner, from a drawing by Signor Consoni, after the tapestry in the Vatican designed by Raphael.‡

* Bernardino Luini, see page 50.

† Fra Angelico, see page 15.

‡ Of the ten cartoons originally drawn by Raphael and his scholars (1513 and 1514) as copies for the tapestries now in the Vatican, three are lost, viz : The Stoning of St. Stephen ; The Conversion of Saul ; and St. Paul in his Dungeon at Philippi ; the others are now at the South Kensington Museum. Engravings of the first-mentioned two of the missing subjects have been published by the Society (1864 and 1867) from very careful drawings, in the possession of Mr. Thomas Longman, made from the tapestries. These tapestries were worked in wool, silk, and gold, and hung in the Sistine Chapel at Rome in 1519, the year before Raphael died. The cartoons, which were drawn with chalk upon strong paper and coloured in distemper, remained neglected in the warehouse of the tapestry manufacturer at Arras, and were seen there by Rubens, who advised Charles I. to purchase them for the use of a tapestry manufactory at Mortlake. On the death of Charles, Cromwell bought them for the nation for 300*l*.

OCCASIONAL PUBLICATIONS, 1864.

THREE CHROMO-LITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, and (excepting No. 3) from water-colour drawings by Signor Mariannecci: viz.

1. *The Coronation of the Virgin*, after the fresco by Fra Angelico in one of the cells of the Convent of St. Mark at Florence.*
2. *Christ Disputing with the Doctors*. In continuation of the series of frescoes by Bernardino Luini at Saronno.
3. *Illuminated Capital Letter D*, from a choral book in the Piccolomini Library at Siena, painted by Liberale da Verona, and representing Christ's entry into Jerusalem.†

* This subject is depicted in a most exquisite manner. Christ and the Virgin are in glory. He holds a crown over her head. Below are six saints wrapt in ecstacy; they are St. Paul, St. Thomas, St. Francis, St. Benedict, St. Dominic, and St. Peter Martyr. See Notice of Fra Angelico, page 15.

† Liberale da Verona, who flourished during the latter part of the fifteenth century, was not a painter of very great importance. He holds a middle place between the manner of Giovanni Bellini and Andrea Mantegna, in whose schools he is supposed to have studied. An Adoration of the Kings, in the Duomo, and some frescoes in St. Anastasia, at Verona, together with a St. Sebastian in the Brera Gallery at Milan, are among his best works.

SEVENTEENTH YEAR (1865).

ANNUAL PUBLICATIONS.

I. ST. SIXTUS GIVING MONEY TO ST. LAWRENCE FOR ALMS.

An Engraving by Herr Schäffer, from a drawing by M. Kupelwieser, in continuation of the series of frescoes by Fra Angelico in the Chapel of Nicholas V. in the Vatican.*

II. FIVE CHROMO-LITHOGRAPHS, by Mr. C. Schultz, after water-colour drawings executed by himself from the triptych painted by Hans Memling in the Hospital of St. John at Bruges : viz.—

1. *The Adoration of the Magi.*

2 and 3 (on one mount). *The Nativity and the Presentation in the Temple.*

4 and 5 (on one mount). *St. John the Baptist and St. Veronica.*†

III. A NOTICE OF HANS MEMLING AND HIS WORKS, by W. H. James Weale.

HANS MEMLING, sometimes called Memline, was married and established at Bruges, as a well-to-do citizen, in 1479,

* St. Sixtus, having refused to deliver to the Roman prefect Decius the treasures of the church, is about to be led to prison. He is represented with three attendants within the cloister of a church committing a purse to St. Lawrence. Without are two soldiers knocking at the door.

† According to the legend (which is now rejected by the Church) St. Veronica was the woman who was cured by touching the hem of Our Saviour's garment, and who, when He was toiling with His cross up to Calvary, wiped the drops of perspiration from His forehead with her veil, which was afterwards found to be stamped with a likeness of His features, which likeness was styled the "Vera Icon," or true image. St. Veronica is always represented holding a cloth with the sacred features on it.

if not earlier ; but the date and place of his birth are alike uncertain. He died about the year 1493. The statements about his poverty and destitution and his seeking shelter (in the year 1477) in the Hospital of St. John at Bruges as a sick soldier, appear, from authentic documents discovered in the archives of Bruges, to be wholly unworthy of credit. He is said by Vasari to have been the pupil of Roger de la Pasture, who is better known by the name of Van der Weyden. The works of Memling, though inferior in colour and force of expression to those of the other great painters of the Flemish school of the fifteenth century, are superior to them all in religious sentiment and in delicacy of delineation. Although of different schools, there is a certain similarity of genius displayed in the works of Fra Angelico and Memling. Among the principal works of this painter are, —the small shrine of St. Ursula, on which the adventures of the saint with her martyr virgins are delineated in a series of miniatures; the large altar-piece of the Marriage of St. Catherine; and the triptych reproduced by the Society, dated 1479. This last may be considered, as far as colour is concerned, Memling's masterpiece. The figure kneeling on the right is the donor John Floreins. The man with the beard and orange cap, looking in on the left, is said to be the portrait of Memling.

In the gallery at Munich is a grand altar-piece called the Seven Joys of the Blessed Virgin. Several of Memling's works are now in England; amongst them is a very fine triptych belonging to the Duke of Devonshire, painted in 1471.

Memling was also an excellent miniature painter. There is a miniature by him in the Breviary now at the Library of St. Mark's at Venice. This is a rich and most beautiful specimen of miniature painting, and was probably executed for Mary of Burgundy, daughter of Charles the Bold.

OCCASIONAL PUBLICATIONS, 1865.

THREE CHROMO-LITHOGRAPHS executed by Messrs. Storeh and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecci: viz.—

1. *St. James the Greater before the tribunal of Herod Agrippa*, one of the series of frescoes by Andrea Mantegna in the Church of the Eremitani at Padua.*
2. *The Marriage of the Virgin*. In continuation of the series of frescoes by Bernardino Luini at Saronno.†
3. *St. Peter delivered from Prison*, after the fresco by Raphael in the Stanza of the Heliodorus in the Vatican.

RAPHAEL, or Raffaello Sante, or Sanzio, called *Il Divino*, was born at Urbino 1483. He died in 1520. He was the only son of Giovanni Sanzio, an excellent painter of the Umbrian school, who died when Raphael was eleven years of age. After his father's death he studied with Pietro Perugino at Perugia. Raphael's training as an artist had already far advanced when his father died. The influence of Giovanni is very visible in the earliest of his son's works, painted when he was still Perugino's scholar. In 1502 he was employed at Siena in assisting Pinturicchio (an elder pupil of Perugino) in designing some of the frescoes in the library at Siena. In 1504 he went to Florence, and until 1508 was much in that city, where he contracted a

* Andrea Mantegna, see page 76.

† Bernardino Luini, see page 50.

special friendship with Fra Bartolommeo, associating in work with that religious enthusiast. During this period he emancipated himself from the confined manner of Perugino's school, and rapidly improved in technical skill. His most excellent works at this time were, the picture representing the Marriage of the Virgin, now in the Brera Gallery at Milan, and the celebrated Madonna del Granduca. Raphael's first fresco was painted in 1505, in San Severo at Perugia. It is in a lunette; Christ is in the centre, with the dove of the Holy Spirit above, and two angels beside him. Over the group is God the Father; on each side, somewhat lower than the middle group, are three saints seated. This fresco is now very much damaged. About the middle of the year 1508, Raphael, then in his twenty-fifth year, was invited to Rome to decorate the state apartments of Pope Julius II. in the Vatican. These consist of four principal rooms, and are designated after the most remarkable frescoes which they contain. The first painted (1509-1511) was the Stanza della Segnatura. It contains the "Theology" (called also "La Disputa del Sacramento"); the Philosophy, or the School of Athens; with "Poetry,"* and "Jurisprudence." On the ceiling are four round pictures, in which are represented Poetry, Theology, Philosophy, and Jurisprudence, personified by female allegorical figures throned in the clouds, and characterized by symbols as well as by form and expression.†

* A copy of this subject is among the Society's collection of water-colour Drawings; it represents an assembly of the great Greek, Roman, and Italian poets of all ages to Raphael's time, grouped on Mount Parnassus, with Apollo and the Muses under laurel trees in the centre.

† Copies of these subjects are among the Society's collection of drawings; two of them, Poetry and Theology, were published as chromo-lithographs in 1867. For a description of the allegories, see page 95.

The next in order was the Stanza of the Heliodorus, commenced in 1512; the ceiling contains four subjects from the Old Testament. The great pictures are,—

1. *The Expulsion of Heliodorus from the Temple at Jerusalem*; when, as treasurer to the Syrian king Seleucus, he attempted to plunder the Temple (2 Maccabees, iii). Heliodorus lies prostrate under the hoofs of a horse, on which sits a figure in golden armour; near him two youths rush forward to scourge the despoiler of the Temple.

2. *The Mass of Bolsena*, representing a miracle said to have taken place in the year 1263 under the pontificate of Urban IV. A priest who doubted the doctrine of transubstantiation was convinced by the blood which flowed from the host he was consecrating.*

3. *Attila induced to desist from his hostile enterprise against Rome*.

4. *The Deliverance of St. Peter from Prison*. This subject (which is published in chromo-lithography by the Society) contains three different periods of the event: 1. The Angel awakening Peter. 2. The Angel leading him through the sleeping Guards. In both these representations the figures are illuminated by the beams of supernatural light which proceed from the Angel. 3. The Guards alarmed. This group receives its light from the moon and the soldiers' torches. The painting is particularly celebrated for the picturesque effect of the various lights contrasted against the darker parts. It is one of the earliest night pieces painted by the Italian artists, and its masterly treatment has secured the author the lasting admiration of the world. The subject is supposed to contain an allusion to the captivity of Leo X.,

* Copies of this and the preceding subject are among the Society's collection of drawings.

who had been liberated only the year preceding his elevation to the pontificate. He had been made prisoner after the battle of Ravenna in 1512, when as cardinal legate he was defending the interests of the holy see under Julius II., and his deliverance was regarded as miraculous.

It may be interesting to note the fact, that, at the time Raphael painted the Stanza of the Heliodorus, Michelangelo completed his great series of frescoes on the ceiling of the Sistine Chapel.*

The works of the third room, the Stanza del Incendio, are inferior to the rest, and the assistance of pupils is very apparent. The subjects are: the Fire in the Borgo; the Victory at Ostia; the Oath of Leo III.; Charlemagne crowned by Leo III.

The fourth room, the Sala di Constantino, was the last painted; it was executed after Raphael's death by his scholars Giulio Romano and Gianfrancesco Penni, from his drawings.

In 1512 Raphael painted a fresco representing the Prophet Isaiah and two angels in the church of St. Agostino at Rome. This was an attempt to rival the style of Michelangelo, the result not being favourable to Raphael, it being one of his feeblest works. The Four Sibyls, painted during 1511 in Santa Maria della Pace, can be favourably contrasted with the Sibyls by Michelangelo. Each work displays the peculiar excellence of its master; in the one is seen serene and ingenuous grace, in the other grandeur, profound and sublime.

From the year 1513 Raphael executed — besides many

* Four subjects representing single figures of prophets and sibyls from the triangular compartments at the springing of the vault of this ceiling are among the Society's collection of water-colour drawings. See page 10.

Madonnas and Holy Families, portraits and other less important works—the series of the Vatican Loggie; the “St. Cecilia” at Bologna; the “Madonna di San Sisto” at Dresden; the “Spasimo” at Madrid; the “Transfiguration” in the Vatican; the “Galatea” and other frescoes of the Farnesina; and the designs for the ten tapestries, seven of which are now at South Kensington. He was overwhelmed with commissions, and it was doubtless owing to his multifarious occupations that his brilliant career was so prematurely terminated. He died of a short and violent fever at the age of thirty-seven.

There were few departments in art in which Raphael did not excel. About nine hundred paintings and drawings of various kinds are attributed to him; and, in addition to these, he directed the buildings at St. Peter's from his own plans, and executed other architectural works. During the latter years of his life he superintended the disinterring and preserving the remains of art buried beneath ancient Rome. He did not even neglect sculpture. One of the finest statues of modern Rome, the Jonah in the Cappella Chigi, in Santa Maria del Popolo, is, with good proof, ascribed to him.

Art in Italy may be said to have reached its highest perfection during the life of Raphael; but, his numerous pupils and followers not having the strength nor the transcendental qualities of mind of their master, from his death may be dated the stagnation—if not the decadence—of Italian art.

EIGHTEENTH YEAR (1866).

ANNUAL PUBLICATIONS.

I. THE LAST SUPPER. A Chromo-lithograph executed by M. Hangard-Mauge, under the direction of Mr. C. Schultz, from his drawing after the fresco by Domenico Ghirlandaio, in the Church of the Ognissanti, at Florence.*

II. THE ADORATION OF THE MAGI. A Chromo-lithograph executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a water-colour drawing by Signor Mariannecci; concluding the series of frescoes by Bernardino Luini at Saronno.†

* This fresco is frequently mistaken for another "Last Supper" by Ghirlandaio in the Convent of St. Mark, which is treated in a very similar manner. In both of them Judas is seated by himself at the front of the table; but in the fresco at St. Mark's the figure of a cat is introduced as sitting on the ground behind Judas; and St. John is reclining his head quite on the table in front of our Lord. The fresco in the Ognissanti is the much finer work of the two.—For a notice of Ghirlandaio see page 57.

† Of the four frescoes by Luini at Saronno this is the most beautiful in composition. The Virgin is seen seated outside a stable on some architectural ruins—symbolizing the destruction of Paganism by the advent of the Saviour. In her arms is the Infant Jesus, who is holding out his hands as if to welcome the Magi, two of whom kneel before him. In the background are richly dressed pages and attendants, with camels and horses bearing the gifts to be presented. Above in the sky is a most beautiful group of boy angels looking down on the event which is taking place.—For a notice of Luini see page 50.

OCCASIONAL PUBLICATIONS, 1866.

- I. THE NATIVITY OF THE VIRGIN. A Chromo-lithograph executed by M. Lemercier, under the direction of M. C. Schultz, from a drawing by him after the fresco by Andrea del Sarto, in the Cloister of the Convent of the Annunziata, at Florence.*
- II. THE ANNUNCIATION. A Chromo-lithograph after the fresco by Fra Bartolommeo in the Villa of the Frati di San Marco, near Florence.
- III. THE FOUR SIBYLS. A Chromo-lithograph after the fresco by Raphael in the Church of Santa Maria della Pace, at Rome.†

FRA BARTOLOMMEO DI SAN MARCO. Born 1469. Died 1517. His real name was Baccio della Porta (Bat of the Gate), so called from living many years near the gate of San Piero Gattolini. He was a Florentine by birth, studied

* Andrea del Sarto, see page 69.

† Both this and the foregoing subject were executed in chromo-lithography by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, after drawings by Signor Mariannucci. The fresco of the Four Sibyls occupies the space over an arch in one of the side chapels of the church above mentioned. It is a work of Raphael's best time (1514). The idea of the subject was derived from the ancient mythical prophetesses called "Sibyllæ." They had previously been represented by Michelangelo as separate figures on the ceiling of the Sistine Chapel. In Raphael's design, naming them from left to right of the fresco, they are the Cumæan, Persian, Phrygian, and Tiburtine. The angels holding the tablets to be written on or read by the Sibyls, are remarkable for the beauty and variety they add to the composition.

under Cosimo Roselli, and was the friend and fellow-pupil of Mariotto Albertinelli. From his earliest years he appears to have been a religious enthusiast; and when his friend Savonarola was put to death in 1498 he forsook his profession, took the vows, and became a Dominican friar. He remained in seclusion nearly six years, and, it is said, never touched a pencil until Raphael came to Florence and re-awakened in his mind the love of art. During his friendship with that artist he greatly enlarged and improved his style, while Raphael benefited by his instruction in colouring. The works of Fra Bartolommeo are dignified, and sometimes even approach grandeur; but they are chiefly remarkable for their truth and power of expression (resulting from the religious tendency of his mind), and consequently far superior to the mere sentimentality of later masters. He is said to have been the first painter who used the wooden lay figure for the purpose of studying drapery. Among his masterpieces are—a fine figure of St. Mark, now in the Pitti Palace at Florence; the Madonna della Misericordia in the church of San Romano, and the “Virgin with an Angel playing on a Lute” in the church of San Martino, both at Lucca, which are particularly worthy of notice; and the “Presentation in the Temple” at Vienna. Of the frescoes of Fra Bartolommeo but few remain. There is an interesting but much injured one in a chapel of Santa Maria Nuova at Florence representing the Last Judgment. Albertinelli is said to have assisted in this work. In the villa of the Frati di San Marco, a house belonging to the Dominican monks, a short distance from Florence, there are an Annunciation and “Christ and Mary Magdalene in the Garden.” In a corridor over a doorway of the refectory in the Convent of St. Mark is the subject of “Jesus and his two Disciples at Emmaus.” There has been lately disco-

vered in an ancient convent in the valley of Mongnone, near Florence, a most beautiful fresco by Fra Bartolommeo representing the Virgin and Child, which is worthy of the genius of Raphael. It was removed in 1868 to the chamber of Fra Bartolommeo in the Convent of St. Mark. The fresco was in good preservation up to the time of its removal; but it has been much injured by the change, having received many stains on account of the dampness of the new walls.*

* Copies of this and the three preceding subjects are among the Society's collection of water-colour drawings. The "Annunciation," as already described, has been published in chromo-lithography. The "Virgin and Child" will be published as an occasional or extra chromo-lithograph during the autumn of 1869. The "Meeting at Emmaus" will be included among the First Annual Publications for 1870.



NINETEENTH YEAR (1867).*

FIRST ANNUAL PUBLICATIONS.

I. TWO CHROMO-LITHOGRAPHS, executed by Messrs. Storeh and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecci : viz.—

1. *St. John the Baptist Preaching*, after the fresco by Domenico Ghirlandaio in the Church of Santa Maria Novella at Florence.†
2. *The Ecstasy of St. Catherine*, after the fresco by Bazzi in the Chapel of St. Catherine in the Church of St. Domenico at Siena.

II. THE MARTYRDOM OF ST. STEPHEN. An Engraving by Professor L. Gruner from a Drawing by Signor Consoni, after the tapestry in the Vatican designed by Raphael.‡

GIANANTONIO BAZZI, known as Razzi, and also as *Il Sodoma*. Both names are corruptions, the first arising from an early misprint, and the name Sodoma appears to have been a conversion from his family name of Sodona, also spelt Sogdona. He was born at Verecelli in Piedmont about 1477, and died at Siena in 1549, where he had settled early

* The scheme of issuing two series of annual publications during the year commenced in 1867.

† Domenico Ghirlandaio, see page 37.

‡ Raphael, see page 83.

in life. Vasari describes Bazzi as a man of joyous life and cheerful manners, a lover of pleasure and horse-racing, and ever ready to contribute to the amusements of others, even though it were not always in the most creditable manner, for which cause he obtained the name of *Mattaccio*, or the arch fool. When young he married; but his wife, weary of the follies committed by her husband, at length refused to live with him, and he died at last, miserably reduced in circumstances, in the hospital at Siena. He acquired great distinction in that city as a painter, his works possessing much of the grace and tenderness of Leonardo da Vinci and Francesco Francia. His earliest productions are a series of twenty-six well-preserved frescoes in the convent of St. Ulvieto Maggiore, between Siena and Rome, which he completed in 1502. He afterwards painted the Miracle of the Loaves and Fishes, in the refectory of the neighbouring convent of Santa Anna. These works extended his reputation to Rome. He was employed by Julius II. to decorate the galleries of the Stanze in the Vatican, but his paintings there, with the exception of some arabesques and ornamental work, were obliterated to make place for those of Raphael. In an apartment of the upper story of the Farnesina are painted the Marriage of Alexander with Roxana, and Alexander in the Tent of Darius, which are remarkable for the beauty and grace of the female forms. Siena is rich in the works of Bazzi, and, among the finest, are the frescoes of the chapel of St. Catherine in the Church of San Domenico, painted in 1526. The subject reproduced by the Society is the lower part of a double composition. In the upper part the painter has represented God the Father with the Madonna and Infant Saviour surrounded by lovely angels appearing to St. Catherine. In the lower portion the Saint is in a swoon or ecstasy, sup-

ported by two nuns, and receiving the stigmata. The figure of a person fainting has never been depicted with more truth and perfection than in this painting (see frontispiece).*

Another work of great merit is the series of frescoes in the oratory of San Bernardino at Siena, illustrating the history of the Virgin, in which Jacopo Pacchiorotto, a contemporary of great repute, assisted Bazzi. Also in the church of San Francesco, "The deposition from the Cross," and another, "The Scourging of Christ," originally in the cloister of the same church, but now transferred to canvass and placed in the Academy of Arts at Siena. This last is a most exquisite composition, and is interesting on account of Bazzi having introduced his own portrait, that of the figure with the shaven beard and long hair. His works are principally in fresco, but few easel pictures in oil having been executed by him. Bazzi is far less known than he deserves to be, standing as he does on a level with the great masters of the sixteenth century. Paolo Giovio (the historian of the age) in an eulogium on Raphael compares Bazzi with that painter.

* Saint Catherine of Siena was born in 1347. At an early age she took the veil and was admitted into the Dominican order. Her austerities and fasting obtained for her the reputation of extraordinary sanctity; while her alleged visions caused her to be regarded with superstitious veneration. She died in 1380, and was canonized by Pope Pius II. in 1461.



SECOND ANNUAL PUBLICATIONS, 1867.

TWO CHROMO-LITHOGRAPHS executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecci : viz.—

1. *Zacharias naming his son John*, after the fresco by Domenico Ghirlandaio in the Church of Santa Maria Novella at Florence.*
2. *Poetry*, after the fresco by Raphael on the ceiling of the Stanza della Segnatura in the Vatican.†

OCCASIONAL PUBLICATION, 1867.

THEOLOGY. A Chromo-lithograph by Messrs. Hanhart, from a drawing by Signor Mariannecci, after the fresco by Raphael on the ceiling of the Stanza della Segnatura in the Vatican.

The allegorical female figures on the ceiling of the Stanza della Segnatura represent Theology, Poetry, Philosophy, and Jurisprudence, and have reference to the four great compositions on the walls of the hall. The subjects are on a golden ground in imitation of mosaic. Theology, surmounting "The Dispute of the Sacrament," is seated on clouds, with boy angels by her side holding tablets inscribed with the words *Rerum divinarum notitia*. She holds a closed

* Domenico Ghirlandaio, see page 57.

† Raphael, see page 83.

book in one hand, and with the other points towards the earth, implying that the *knowledge of divine things* is denied to its inhabitants. Poetry, surmounting the picture of "Parnassus," is seated on a throne holding in one hand a lyre and in the other a book, supposed to contain the works of Homer the prince of poets. The tablets held by the angels at her side have inscribed upon them *Numine afflatur*. Philosophy, placed above the "School of Athens," is seated on a throne, the angels at her side bearing tablets with the motto *Causarum cognitio*. Upon the tunic of Philosophy is a symbolical representation of the kingdoms of nature. From the head downwards the vestments are flame-colour to intimate fire; beneath the girdle the air is expressed by stars on a blue ground; in the middle, water, by fish, this part of the robe being green; and on the lower portion of the dress, which is yellow, all kinds of plants are represented. The figure of Justice surmounts the large subject of "Jurisprudence." She is seated on clouds, holding a balance in one hand and a sword in the other. The two tablets borne by four boy angels at her side bear the device, *Jus suum unicuique tribuit*. The four angles of the ceiling between these figures represent subjects connected with the large compositions and also the allegorical figures above them; thus to Theology is placed Adam and Eve; to Poetry, the Punishment of Marsyas by Apollo; to Philosophy, the figure of Science represented by a woman bending over a sphere which she is attentively examining; and to Justice, the Judgment of Solomon when he decides that the infant shall be divided between the contending mothers. It is said by Vasari that the decorations on the ceiling of the Stanza della Segnatura are the remains of a work by Bazzi, and that Raphael merely substituted new figures in the divisions between the arabesques and ornaments.

TWENTIETH YEAR (1868).

FIRST ANNUAL PUBLICATIONS.

- I. THE ADORATION OF THE LAMB. A Chromo-lithograph of the centre lower panel of the large Altar-piece by the brothers Van Eyck in the Cathedral of St. Bavon, at Ghent, executed by M. Hangard-Mauge, under the superintendence of M. C. Schultz, from a drawing made by himself.
- II. ST. PETER AND ST. PAUL BEFORE THE PROCONSUL FELIX, and THE MARTYRDOM OF ST. PETER. A Chromo-lithograph after the fresco by Filippino Lippi in the Brancacci Chapel of the Church of the Carmine at Florence, executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a drawing by Signor Mariauccci.*
- III. A NOTICE OF THE BRANCACCI CHAPEL, AND OF THE LIVES AND WORKS OF MASOLINO, MASACCIO, AND FILIPPINO LIPPI. By A. H. Layard, M.P.

HUBERT VAN EYCK and JOHN VAN EYCK were the founders of the Flemish school of painting,† and the inventors of, and

* This subject concludes the series of frescoes in the Brancacci Chapel. For notice of the Chapel, see page 60.

† Germany and the Netherlands were much behind in the art of painting, as up to the end of the fourteenth century it was principally limited to the illumination of outlines; but, when that realistic feeling to express a spiritual meaning (by depicting the forms of real life in a natural manner) was completely developed, a true revival of the arts took place among the Teutonic nations. The

the first to practise, the improved oil-painting, as distinguished from the previous method in vogue of tempera, or distemper. Oil-painting, as far as the term may be understood by using colours mixed with boiled oil, was practised as far back as the early part of the thirteenth century in this and other countries of Europe. The process was principally limited to wood panels, because it was necessary to dry each coat of paint in the sun, or by the aid of some other strong heat. This frequently led to the wood panels being split, and it is said that Hubert Van Eyck, in consequence of such an accident, was led to make experiments for the purpose of discovering a medium which would dry in the shade. One success led to another. He invented a good drying varnish; and then, improving this by a process which rendered it nearly colourless, he was able to use it at once with opaque as well as transparent colours. The exact nature and qualities of the vehicle used by the Van Eycks, which was a kind of oil-varnish, is not now known. According to Vasari, the process of oil-painting was introduced into Italy by Antonello, a young painter of Messina, who acquired the method in 1412 from Lambert Van Eyck, a younger brother of the two others.

Hubert Van Eyck, the eldest brother, was born in 1366, probably at Maaseyk near Maestricht. He died at Ghent in 1426. He became the instructor of his brother John and his sister Margaret, who assisted him in his works, and perfected the discovery he had made. There are now but few productions that can with certainty be attributed to Hubert,

Netherlandish or Flemish School, which previously had been the most advanced, was the first to feel entirely that enthusiasm for Art and Christianity which in Italy had already resulted in painting having reached a high degree of perfection.

excepting the whole of the upper part of the altar-piece in the Church of St. Bavon, at Ghent. Two others are supposed to be by his hand: one now in the National Museum in Santa Trinidad at Madrid represents the Triumph of the Christian Church over the Synagogue by the sacrifice of Christ; the other, now in the Gallery at Naples, is that of St. Jerome extracting a thorn from the paw of the lion.

John Van Eyck, the second brother, and the most celebrated of the family, was born about 1396. He died at Bruges in 1441. The earliest picture known to be by John Van Eyck is one in the collection of the Duke of Devonshire, at Chatsworth, dated 1421. It represents the consecration of Thomas Becket as Archbishop of Canterbury. In 1422 he entered the service of Philip the Good, Duke of Burgundy, and so gained his confidence as to be sent on many important missions. In 1428 he went to Portugal with the mission appointed to solicit the Princess Isabella in marriage for the Duke, and returned with her to Bruges in 1429. Three fine pictures painted by John are in the National Gallery; two being portraits; and another, entitled a Flemish Lady and Gentleman, probably representing the painter and his wife. The date of these pictures is 1432-1434.

The large altar-piece, or polyptych, which the brothers painted at Ghent, was executed for Judocus Vyts, Seigneur of Pamele and Burgomaster of Ghent; and his wife Elizabeth, of the then distinguished family of Burlut, for their mortuary chapel in the Cathedral of St. Bavon, and was completed in 1432, six years after the death of Hubert. This was in its own day the most important work that had then been executed in oil colours, and in the technical method employed it may be doubted whether any improvement upon it has ever been made.

It consists of several panels, and comprises two principal

pictures, one above the other, with hinged double wings, painted inside and out. The upper centre picture (of three panels) represents the Almighty enthroned, with the Virgin and St. John the Baptist on either side, reading holy books, and turned towards the centre figure. On the interior of the adjoining wings are represented St. Cecilia playing the organ on one side, and a group of eight singing angels on the other. At the extremities on each side are Adam and Eve, the representatives of fallen man. Over these panels are small subjects in *chiaroscuro*: the sacrifice of Cain and Abel, and the death of Abel. The lower central picture shows the Mystic Lamb (Agnus Dei) on an altar; angels are in front worshipping the Lamb; and from the sides advance four groups of martyrs, male and female, and priests and laymen. The two principal groups represent the Christian and the Jewish Churches. In the foreground is the fountain of life; in the distance the towers of the heavenly Jerusalem. On the wings which adjoin the Adoration of the Lamb the subjects are, groups of Warriors and Judges approaching on one side, with Hermits and Pilgrims, led by the giant St. Christopher, on the other, depicting those who have laboured for the kingdom of the Lord by worldly deeds, and those who, through self-denial and renunciation of earthly goods, have served him in the spirit. When the two wings are closed over the centre, the upper part represents the Annunciation, with the prophets Micah and Zechariah, and two Sibyls above; and the lower part, portraits of Judocus Vyts and his wife, with their patron saints St. John the Baptist and St. John the Evangelist, the two latter painted in *chiaroscuro*.*

* The eight panels forming the inner and outer parts of the lower wings are included among the First Annual Publications for 1869. The upper centre picture of three panels will be issued in the First Publications for 1870; and the entire work completed in 1871.

The parts of this fine work are now dispersed; the two centre pieces, and the panels of Adam and Eve, alone remaining at Ghent. The wings are in the Berlin Museum, with the exception of two panels, which are at Brussels. The Arundel Society possesses a copy of the entire work, made by Mr. Schultz, from the original pictures. On the framework is the following inscription, the last line being a chronogram, and fixing the date of the work :

“Pictor Hubertus c Eyek, major quo nemo repertus,
Incepit : pondusque Johannes arte secundus
Frater perfecit, Judoci Vijd preee fretus.
VersV seXta MaI Vos CoLLoCat aCta tVerI.” *

Lambert Van Eyek, a third brother, was also a painter. A triptych, painted in 1455, now belonging to the family of Van der Schrick at Louvain, is attributed to him. It is also not improbable that two of the minor panels in the Ghent altar-piece, representing the two Sibyls and the prophet Zechariah, which are the weaker portions of the great work, were by Lambert. Margaret Van Eyek is said to have been a skilful miniature painter, and assisted her brothers in their works. She died in 1432.

* The literal translation of this inscription is as follows :—

“The painter Hubert Van Eyek, a greater one was never found,
Began : and his second brother John completed
The work; at the instance of Judocus Vyd—

“On the 6th of May of the year 1432 these pictures were completed.”

The date is made up from the capital letters, thus :—

M + CCC + LL + X + VVVV + II = 1432.

SECOND ANNUAL PUBLICATIONS, 1868.

TWO CHROMO-LITHOGRAPHS, executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecci: viz.:

1. *The Vision of St. Bernard*, after the painting by Filippino Lippi in the Badia at Florence.*
2. *The Procession of the Magi on their way to Bethlehem*, after the fresco by Andrea del Sarto in the cloister of the Convent of the Annunziata at Florence.†

* St. Bernard was born in 1091 at Fontaines, in Burgundy. From his earliest youth he was a religious enthusiast, and at the age of twenty-two he entered the Cistercian monastery near Dijon. This religious order was noted for its austerities, and Bernard's piety was so eminent that he was selected to be the head of a new abbey at Clairvaux in Champagne. He has attained celebrity not only as monk and abbot, but also as a counsellor, writer, agitator, and saint. He drew up statutes for the famous order of the Templars, and gave them a body of wise counsels. His eloquence incited the king and nobility of France, in 1146, to a new crusade; predicting great successes, which were however falsified. St. Bernard believed in his own power to work miracles, and is said to have been the subject of many holy visions. He died in 1153, and was canonized by Pope Alexander III. in 1174. For a description of the subject, published by the Society, see page 65, and also the Notice of the Brancacci Chapel, and Life of Filippino Lippi, by A. H. Layard, M.P.

† For a Notice of Andrea del Sarto, see page 69.

TWENTY-FIRST YEAR (1869).

ANNUAL PUBLICATIONS.

- I. EIGHT CHROMO-LITHOGRAPHS from the panels forming the lower wings of the altar-piece by the brothers Van Eyck in the Cathedral of St. Bavon at Ghent. Executed by M. Hangard-Mauge, under the superintendence of M. C. Schultz, from drawings made by himself: viz.—

1 to 4 (on one mount). *Procession of Judges and Warriors, with Hermits and Pilgrims.**

5 to 8 (on one mount). *Portraits of Judocus Vyts and his wife Elizabeth of Burlut, with their patron saints, St. John the Baptist and St. John the Evangelist.*

- II. THE ORDINATION OF ST. LAWRENCE. An Engraving by Herr Schäffer, from a drawing by M. Tunner, completing the series of frescoes by Fra Angelico in the Chapel of Nicholas V. in the Vatican.†

* There is a tradition that in one of these panels, which represents the procession of the righteous judges, there are likenesses of both Hubert and John Van Eyck. The figure robed in blue, riding on a grey horse in front, is supposed to be a portrait of Hubert, and further back in the group, clothed in black, with his face turned to the spectator, is the other brother, John.

† Within a church or basilica St. Lawrence kneels before Sixtus II., the saintly Bishop of Rome, who presents to him the sacramental cup, amidst a group of clergy.

The publication of this series of frescoes commenced in 1849, the first year of the Society. For a Notice of Fra Angelico, see page 17.

SECOND ANNUAL PUBLICATIONS, 1869.

TWO CHROMO-LITHOGRAPHS, executed by Messrs. Storch and Kramer under the direction of Professor L. Gruner, from Water-colour drawings by Signor Mariannecci: viz.—

1. *The Adoration of the Kings*, after the fresco by Pietro Perugino in Santa Maria de Bianchi, at Città della Pieve.*
2. *San Filippo Benizzi healing Children*, after the fresco by Andrea del Sarto in the cloister of the Convent of the Annunziata at Florence.

OCCASIONAL PUBLICATION, 1869.

THE VIRGIN AND CHILD. A Chromo-lithograph, executed by Messrs. Storch and Kramer under the direction of Professor L. Gruner, from a drawing by Herr Kaiser after the fresco by Fra Bartolommeo now placed in the Convent of St. Mark at Florence †

* Pietro Perugino, see page 39.

† Fra Bartolommeo, see page 89.



TWENTY-SECOND YEAR (1870).

FIRST ANNUAL PUBLICATIONS.

I. THREE CHROMO-LITHOGRAPHS (on one mount) from the panels forming the upper centre picture of the Altarpiece by the brothers Van Eyck in the Cathedral of St. Bavo at Ghent, to be executed by M. Hangard-Mauge, under the superintendence of M. C. Schultz, from drawings made by himself, and representing—

1. *The Triune God.*
2. *The Virgin Mary.*
3. *Saint John the Baptist.**

II. TWO CHROMO-LITHOGRAPHS, to be executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from Water-colour drawings by Herr Kaiser: viz.—

1. *Christ and Mary Magdalene in the Garden*, after the fresco by Fra Angelico in the Convent of St. Mark at Florence.
2. *Jesus and his two Disciples at Emmaus*, after the fresco by Fra Bartolommeo, also in the Convent of St. Mark at Florence.

* Of the merit of these three pictures the following opinion has been expressed by Fuseli:—"The pictures exhibited in the gallery of the Berlin Museum as the works of Memling, Messis, Lucas of Holland, A. Durer, and even Holbein, are inferior to those ascribed to Eyck. The draperies of the three, especially that of the middle figure, could not be improved in simplicity or elegance by the taste of Raphael himself. The three heads of God the Father, the Virgin, and St. John the Baptist, are not inferior, in roundness, force, or sweetness, to the heads of L. da Vinci."—*Life of Fuseli*, i. p. 267.

SECOND ANNUAL PUBLICATIONS, 1870.

- I. THE TRANSFIGURATION, a Chromo-lithograph to be executed by Messrs. Storch and Kramer, under the direction of Professor L. Gruner, from a drawing by Herr Schäffer after the fresco by Fra Angelico in the Convent of St. Mark at Florence.
- II. TWO CHROMO-LITHOGRAPHS, to be executed by Messrs. Enzelmann and Graf, under the superintendence of M. C. Schultz, from drawings made by himself after the pictures by Albert Durer in the Gallery at Munich, and representing—
1. *The Apostles John and Peter.*
 2. *The Apostles Mark and Paul.*

ALBERT DURER. Born at Nuremberg 1471, died in that city 1528. His father was a goldsmith, and it was intended that Albert should follow that profession, but, having shown great skill in designing, he was apprenticed to Michael Wohlgemuth, a painter of some repute. He travelled as an apprentice through Germany, the Netherlands, and Italy, painting pictures at various places, and eventually established himself at Nuremberg in 1494, where he shortly afterwards contracted an ill-assorted marriage which resulted in much misery, his wife being as remarkable for the shrewishness of her temper as the beauty of her person; and it is said that his domestic troubles embittered and shortened his life.

In 1506 Albert Durer went to Venice, where he painted for the German Company one of his most celebrated pic-

tures, the Coronation of the Virgin, which is now at Prague. While in Italy he visited Bologna, and became acquainted with Marcantonio Raimondi.* He was also invited to Mantua by Andrea Mantegna, but that artist died before Durer reached him. In 1520 he undertook another journey to the Netherlands, which appears to have exercised an important influence upon him, and greatly improved his style. His earlier works were fantastic in their character, full of superfluous and petty details, but he learnt in later life that simplicity is the great charm of art. Albert Durer, and his contemporary Holbein, laboured under great difficulties and disadvantages, for in Germany there was little appreciation of art; and Durer himself says that his pictures were so meanly paid for, that, to provide the means of subsistence, he was obliged to devote himself to engraving. That which was beautiful in composition and form had been so little comprehended by the German mind that nothing was to be seen which could furnish a student with noble ideas or give him an insight into the principles required for grand compositions. Italy and the Netherlands were more

* Marcantonio, whose family name was Raimondi, was born in 1487. He was a pupil of Francesco Francia, and executed *nielli*, which were at that time applied to girdles and other articles. He was led to adopt the profession of an engraver from seeing some prints by Albert Durer. In 1506 he pirated, with the most minute accuracy, the entire series of Durer's prints of the Passion of our Lord and the Life of the Virgin, even to imitating the monogram ($\frac{A}{D}$) of Durer, and, as there was a great demand for these works, sold them as originals. Vasari relates that Albert Durer was so indignant at this proceeding that he went to Venice and laid his complaint before the Senate, but could obtain no other satisfaction beyond the command that Marcantonio should no longer affix to his works the name or signature of Albert Durer. Afterwards Marcantonio engraved a large number of Raphael's designs under the immediate superintendence of the great painter, and won for himself the reputation of being the best engraver who has ever lived.

favourable to the encouragement of artists. Vasari, speaking of Albert Durer, says, "And in truth if this, so excellent, so exact, and so universal a man, had been born in Tuscany, and had formed his studies according to those beautiful pieces which are to be seen at Rome, as the rest of us have done, he had proved the best painter of all Italy, as he was the greatest genius and the most accomplished which Germany ever bore."

Among Albert Durer's most celebrated paintings are the following: the Martyrdom of the Ten Thousand Saints, dated 1508; the Assumption of the Virgin, painted in 1509, but destroyed by fire in the beginning of the seventeenth century; the Adoration of the Trinity, painted in 1511, and now in the Belvedere at Vienna. The composition of this picture is very grand, the figures dignified and beautiful, the execution masterly and of great delicacy. In a corner of the picture is a portrait of the artist himself.

Albert Durer executed many very fine portraits remarkable for forcible outline and free painting. His last great work was completed in 1526. It consists of two pictures, corresponding with each other, of the Four Apostles. The figures in the originals are the size of life, simple in their design, yet grand in their simplicity. These pictures were presented by Albert Durer to the Council of his native city in remembrance of his career as an artist. In the year 1627 they passed into the hands of the Elector Maximilian I. of Bavaria, and they are now in the Munich Gallery. There is an old tradition handed down from Durer's time to the effect that these pictures represent the Four Temperaments. In one St. John stands in front, the open book in his hand, absorbed in contemplation and thought, as of the melancholic,—while behind, St. Peter, earnestly bending over the book, his head full of repose, represents the phlegmatic tem-

perament. In the other picture is seen St. Mark looking boldly forward displaying the sanguine,—while St. Paul in the foreground, with the book and sword in his hand, looks sternly round as the representative of the choleric temperament. “These pictures are the fruit of the deepest thought which then stirred the mind of Albert Durer, and are executed with overpowering force. Finished as they are, they form the first complete work of art produced by Protestantism.” *

Durer’s spirit was rich and inexhaustible. He was not only the most accomplished of all the German painters, but he also exerted his powers as an architect and sculptor. Works of sculpture from his hands are preserved at Munich, Vienna, and Stuttgart, and the British Museum contains one of his bas-reliefs representing the Nativity of Saint John.

The engravings and woodcuts which he executed were very numerous, and much admired in Italy, particularly by Raphael, who suspended them in his rooms, and used to lament that so great a genius lived in Germany.† Among the most celebrated of these productions may be mentioned the following: Adam and Eve; the Passion of Christ, and

* *Handbook of Painting, German School*: by Dr. Waagen.

† Albert Durer sent a tribute of respect to Raphael, being his own portrait executed on fine linen, which permitted the picture to be seen from both sides. This work was much thought of by Raphael. After his death it was taken to Mantua by Giulio Romano, who inherited it: it is now believed to be lost. Raphael sent a number of his own drawings to Albert Durer. One of these, containing two undraped figures of men, was in the collection of the Archduke Charles at Vienna, and it bore the following inscription written by Albert Durer: “1515. Rafael of Urbino, who is so highly esteemed by the Pope, has made this naked figure, and has sent it to Nuremberg to Albert Durer as a specimen of work from his hand.”

the Life of the Virgin ; the Knight, Death, and the Devil ; Melancholy ; St. Jerome in his Study ; the Prodigal Son.

Durer's genuine paintings are fewer in number than those which bear his name, and they are scarce in England. There is a small but fine picture by him in the collection at Burghley House representing the Nativity.



OCCASIONAL PUBLICATION, 1870.

VENUS RISING FROM THE SEA, a Chromo-lithograph to be executed by Messrs. Storeh and Kramer, under the direction of Professor L. Gruner, from a Water-colour drawing by Signor Mariannecci after the picture by Sandro Botticelli in the Uffizi Gallery at Florence.

SANDRO BOTTICELLI. Born at Florence 1447; died 1515. His real name was Alessandro Filipepi, and he derived his surname Botticelli from his first master, a goldsmith. Having shown great skill as a designer, he became a pupil of Fra Filippo Lippi, whose style he closely imitated, modified by a fanciful conception and a more ideal mind. Botticelli's works display a rough ardour and impetuous energy, and in his myths and allegories the fanciful bias of his mind is very apparent, particularly in his picture of Calumny now in the Gallery of the Uffizi at Florence.* During Botticelli's life

* This subject is taken from Lucian, who relates that Apelles, being accused of seditious intentions against Ptolemæus by Antiphilus, avenged himself on his rival by composing the picture of Calumny, representing the danger of denunciation under a suspicious prince. Lucian's description is as follows: "Upon the right of the picture is seated a man with long ears like those of Midas. He holds out his hand to Denunciation, who advances from a distance. Near him are two women, one of whom appears to be Ignorance and the other Suspicion. Denunciation advances under the form of a beautiful woman; her countenance is inflamed; she appears violently agitated and transported with rage. In one hand she holds a lighted torch, with the other she drags by the hair a young man who raises his hands towards heaven. A man pale and with distorted countenance serves her as a guide. His expression is gloomy and fixed, his extreme meagreness makes him resemble sick persons attenuated by long abstinence—in him we easily recognise Envy. Two more women accom-

the introduction of allegorical subjects became very frequent, and he was one of the first who treated them with feeling. The picture of Venus rising from the Sea is very charming. The goddess is floating on a shell driven by the Loves and Zephyrs with a shower of roses towards the shore, where a richly attired attendant holds a mantle to receive her beautiful form. The figures are the size of life. The idea of this picture, like that of Calumny, was taken from the description by Lucian of a painting by Apelles of the Venus Anadyomene, said to have been the most perfect work of the master. It was against this class of pictures that Savonarola's fiery indignation was principally directed. A very successful example of another style of painting is also in the Gallery of the Uffizi, representing the Coronation of the Virgin, remarkable for the beauty of the principal figure, which, however, is the original of the female heads repeated in almost all similar pictures by Botticelli. His finest works are the frescoes in the Sistine Chapel of the Vatican, erected by Pope Sixtus IV. in 1473, who, desiring to have it adorned with paintings, appointed Sandro Botticelli superintendent of the work. On one side of the chapel are subjects from the life of Christ, on the other from that of Moses, the latter having a typical reference to the former. Sandro painted three subjects, viz. 1. Moses overcoming the Egyptian, and Moses drawing Water for the Daughters of Jethro ;* 2. The

pany Denunciation, encourage her, and arrange her attire. One is Knavery, the other Perfidy. They are followed at a distance by a woman whose apparel is black and torn and whose grief announces Repentance. She turns aside her head, weeps, looks back, and with confusion perceives tardy Truth advancing, represented by a nude female."

There is a drawing by Raphael, now in the Museum of the Louvre at Paris, also made from Lucian's description of the picture by Apelles.

* A water-colour copy of this subject is now being made for the Society by Signor Mariauccci.

Rebellion of Korah; 3. The Temptation of Christ. He painted besides several figures of Popes in the niches between the windows. The artists associated with Botticelli in the work were Luca Signorelli,* Pietro Perugino, Cosimo Roselli, and Domenico Ghirlandaio. Three frescoes by Perugino over the altar were afterwards destroyed to make room for the Last Judgment by Michelangelo. Many of these compositions contain more than one moment of time, and all are remarkable for the crowds of portrait-like spectators in imitation of Masaccio. Botticelli obtained great honour and reputation among the competitors who laboured with him in this work, and received from the Pope a considerable sum of money. On his return to Florence he occupied himself with designing several engravings to illustrate Dante's *Inferno*, and executed some of the plates, but in a very inferior manner. He became a zealous partizan of Savonarola, abandoned painting, fell into great difficulties, and would have died of want had he not been supported in his old age by Lorenzo de Medici.

* A copy of one of the subjects by Luca Signorelli is now being made for the Society by Signor Fattorini.



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FRA BARTOLOMEO.—"The Virgin and Child," a chromolithograph, from the fresco now in the Convent of S. Mark, at Florence (<i>nearly ready</i>)	0	12	0	0	16	0
ANDREA DEL SARTO (1488-1530).—"The Nativity of the Virgin," a chromolithograph, from the fresco in the Cloister of the Annunziata, at Florence	1	1	0	1	7	6
ANDREA DEL SARTO.—"The Procession of the Magi," a chromolithograph, from the same place	0	16	0	1	1	0
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RAPHAEL (1483-1520).—"The Four Sibyls," a chromolithograph, from the fresco, in S. Maria della Pace, at Rome	1	5	0	1	11	6
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